Drama, Vaudeville, Motion Pictures

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DRAMATIC MIRROR

R. D. MacLEAN AS BRUTUS

An Actor on Classical Acting

White, N. Y.

AMELIA BINGHAM AND WM. H. CRANE
In "The New Henrietta"

ACROSS THE FOOTLIGHTS

LYDIA LOPOUKOWA

Moffett, Chicago.

White, N. Y.
GUY BATES POST AND
JANE SALISBURY
In "Omar, The Tentmaker"

White, N. Y.
LOUISE DRESSER

Terkelson and Henry.

THAIS LAWTON AS LADY MACBETH

CONNIE EDISS AND GEORGE GROSSMITH IN "THE GIRL ON THE FILM"

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R. D. MacLEAN ON CLASSICAL ACTING

IT is a blessing indeed that there is nothing new under the sun, for when a man rises up with the courage of his convictions and justifies his radical statements by antique parallels, he at once melts the frosty barrier raised by Stickers-in-Ruts who would not otherwise believe. So R. D. MacLean—or "R. Dear MacLean"—as I have heard him called, the distinguished classical actor now appearing in the company of William Faversham, may win a universal attention by using for his text an axiom fashioned by that fine old Celestial who simultaneously developed head and legs by journeyings within the modern Chinese provinces of Ho-nan and Shan-tung. "In style," said Confucius, "all that is required is that it convey its meaning." "The greatest thing in acting," says Mr. MacLean, "is to say things." And twenty-four centuries lie between the authors of those two sentiments.

"The only way is the human way," continues Mr. MacLean, interrupting the reflection, "human in reading and deportment. Acting is a matter of sense rather than of mechanics. Mechanics are useless without something to say. Talk sense."

To the point, isn't it?

"You frequently find the actor who is in love with his own voice. He manipulates it up and down on a scale of his own contrivance, enchanted with its flute-like qualities or resonance resembling the bellow of the pasture. To him I say 'Talk sense.' It is the human part of it that counts, not a question of mere rhythm. That in spite of the fact that so many believe it is. They have an idea that they must sing their lines. I recall an actor, for example, who always began a certain speech in Othello: "'Most worthy . . . and *rev*-e-rend signors.' Some in his audience may have honestly believed that he was giving a remarkable demonstration of histrionic ability. They applauded his song.

"That explains what I believe about the abridgment of Shakespeare. I believe in the cutting of every line that cannot be understood at an actor's first reading. As soon as the audience stops to deliberate during performance of a play, it loses interest. Of course intelligibility is largely a matter of what actor is speaking, but I think what is to be excised may be conclusively settled upon by inquiry into the opinion held by reputable Shakespearean players.

"An actor must be direct in his methods to avoid being diffuse in interest. Otherwise the audience will begin to cough and shuffle. And woe betide the actor when his audience does that! Directness means getting at the gist of things. Walk and stand naturally. The characters in Shakespeare are human. But pose is a gift. You must not move about, or you will lose ground. That seems almost a paradox, but it's true. Do not forget that eyes play a large part in acting. Recall the great actors. They all had expressive eyes. A whole gamut of emotions may be expressed with eyes that have been trained to speak. Then voice and gesture cannot be too smooth. If they are not smooth, the attempt to act is as futile as scraping two pieces of wood together."

At this point I must have my little joke. I remind him that the friction of two sticks is really one of the accepted methods of producing fire.

"Well," he rejoins, "as futile, then, as rubbing together two pieces of *brass*. Acting is personality, voice and instinct. The first and last have much in common, and the last is indefinable."

But Mr. MacLean is getting beyond my depth, so I maneuver him to the consideration of how parts should be played.

"There is so much misconception of parts. For

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R. D. MacLEAN.

instance, many actors invariably assume a dress parade attitude for generals. Such men are more likely stooped. They are thinkers. That they do think is wherein they qualify. Every conception must be worked out before an audience. You may try it out for hours in a room, but the only conclusive demonstration is before an audience. Don't become so saturated with veneration for famous parts that you lose perspective. Hamlet is not so difficult a part as Richard or Macbeth. He is on the stage about two out of the three and a quarter hours necessary to the play, and has all that time to become rounded out and to attract an intellectual interest. To my mind, Macbeth is the most difficult of Shakespearean roles. It is replete with long speeches. I cannot recall a single, complete success in the part.

"Another little side observation is that I find that a pale make-up is usually most interesting to an audience.

"My advice to the young player is act. If you can, with your voice and your eyes. But above all, interest. And that takes years to accomplish. Shakespeare on the one night stands is a great experience for the young classical actor. I speak feelingly because I have gained much first-hand information during long Winters. One reason that it is an excellent training is that young actors, puffed by the applause of small communities, receive a healthful jolt when they encounter the criticism of great cities. The demands are more insistent there. Metropolitan critics have wider opportunity for observance of the best. Frequent jolts are necessary to a breadth of understanding, as well as to an appreciation of personal limitations that must be overcome. Then some day the actor may grow into a great part.

"Speaking of casting, the casting of Odette Tyler as Emilia is an interesting thing. For years the heavy woman has played the part of Emilia. But Mr. Faversham has tried something new. Iago, we are informed by the line 'four times seven,' is about twenty-eight years old, and his wife is therefore assumed to be twenty-five or six—almost an ingenue. Quite an innovation when one thinks of how the part is usually stormed through."

He catches my smile at the affectionate mention of Odette Tyler. "I saw her play in Secret Service," he says. "After that I just had to marry her."

This starts a train of reminiscence in which he tells of a season with Modjeska—"a great Lady Macbeth." Then a word about Booth, whose magnificent work made Mr. MacLean falter. But the man to whom Mr. MacLean pays greatest tribute is his star.

"From what I can hear, Mr. Faversham has been one man to give opportunity to his supporting company. He relies for his individual success solely upon his own personality and ability. Of him I have nothing to speak but praise. I regard him as our coming producer. He is great as actor, actor-manager and man."

Mr. MacLean would conclude with this, but I am consumed by a petty curiosity. What is the R. in R. D. MacLean?

"Few people know. Some call me Bob and others Dick. But it's neither one nor t'other. It stands for Rezin. I was named after my great uncle. He distinguished himself at the Battle of New Orleans in 1812 by saving the life of the wounded philanthropist, Judah Turot. When Turot died, he left my uncle over half a million dollars."

"Wait," I exclaim, the money bringing a thought to mind. "What would you take as second best to acting?"

"Tilling the soil," he replies promptly. "Producing something from something else."

ARTHUR EDWIN KROWS.

THE RESIDENT MANAGER

And What He Can Do for the Traveling Attraction

AN IMPORTANT element in the personal success of any man is intelligent co-operation. This is emphatically true of the standing of every resident theatrical manager. At this time, when every breadwinner is more or less of a specialist in his particular way, and dependent in greater or less degree upon his neighbors, it is advisable that he do his work with full consideration of them. It is still more imperative in the case of the resident manager, when his neighbors are the direct mediums of his livelihood, for the actors who constitute and represent the attraction which draws patronage govern the amount of his sustaining bread-and-butter.

How far that fact is realized by the average man in that capacity is readily observed by his ill-hidden contempt of actor-folk. Either he has not the brains to see beyond his nose, or he is not particular about looking further. To his mind an impatient dismissal as "hamfats" of the players thrown into contact with him is sufficient. To tolerate them for six days as unbidden guests under a roof where he is lord and master is the limit of his endurance. "Inflict your attraction upon me; give me my receipts, and deuce take the rest of your whole kit and boodle!" The attitude, in short, is to give nothing that cannot be converted overnight into a return of dollars and cents. Selfish, isn't it?

Well, if that is the feeling, inquire into the way consideration that is not compulsory may be made to show net profit. Practically the sole obligation of a resident manager to minister to a traveling actor's comfort is man's humanity to man. If he wants to be good to him, all right; if not, all right. It isn't likely he will ever see him again after the engagement is up, so why go out of the way to do favors? But the fact of the matter is that fifty per cent. more work may be gotten out of an actor or any other man if he receives treatment that is half-way decent. Give the actor a square deal, and he will make more than a half-hearted showing in his performance.

As a well-known player of much road experience said privately the other day, the average resident manager to be found North, South, East and West is just a janitor. From some of the other things he said, he is not a very good janitor either. Like the kind so many of us are familiar with, one has to bang on the pipes in the same old way to get him to send up the steam, to point out the place where he has swept the dirt into a corner and stood the broom in front of it. And the actor, from his point of view, also doesn't care to make it an issue. He knows that in five or six days, or perhaps less, he will be moving on to the next stand, probably never to see the offender again.

Bruce McRae, however, tells of a time when a company with which he was playing did take a definite stand. At dead of night, just before train time and just after the theater, they went to the home of the health officer to register a protest against the condition of their dressing-rooms. The officer got out of bed, lit a light and came downstairs to answer the door, but no sooner did the company see his face than they withdrew, for he was the resident manager.

It is not so long since the Actors' Society began an agitation for sanitary dressing-rooms. The publicity had some good effect in a small way, but the action was neither co-operative nor concentrated enough to aid the performers who most needed it. They were the ones unseen and unheard in the grinding mill of the small, cheap circuit; they were the ones whose dressing-rooms were made the public property of the human flotsam that drifted in the stage-door, where it had no business, contributing its item to a vile reputation so little deserved by a noble profession; they were the ones who tried to emulate an Irving and a Booth on narrow, ill-lighted stages full of unfastened traps, before pitifully daubed rags called scenery, rolled up on warped battens tight against a gridiron that was not a foot higher than the top of the proscenium arch; they were the ones who broke through ice in a greasy fire bucket to wash off make-up; they were the ones who stood on their tired feet in the cramped wings, waiting for an opportunity when the attention of the audience was attracted elsewhere, to run up a shaky ladder to the miserable box where they made their changes from prince to pauper. There are plenty of such places in the little towns yet. And perhaps not a few great cities have dark corners of the same kind. Insignificant as they may seem, they all have their "resident managers," and the actors who come to them are even more sensible of the value of creature comforts than the star who travels in his own Pullman.

Lest this condemnation may seem too sweeping, let something be said in favor of those large chains of theaters that are popularly known as the "small time." Actors' accommodation in the Loew and Sullivan and Considine houses is, generally speaking, of excellent kind. So in some others.

But this is going into intimate particulars, when the resident manager is being treated in a broad manner. As the man with the animal act who brings out his poor, bedraggled and so obviously whipped curs, which go through their pathetic struggle for a scrap of bone and gristle, so with the resident manager who expects mirth, joy and personality from an actor he maintains in squalor. It can't be done.

Sometimes it is not so much that the manager is inconsiderate as he is careless. Not many seasons ago a large company arrived at a theater where there was absolutely no provision made for the performance of ablutions. On the spot they refused to go upon the stage until basins were brought, although the house had been sold out in advance. Through force of circumstances, none were to be had from stores in the vicinity. So the resident manager, who was a good fellow after all (not to speak of his being forced into it), sent to his own home and confiscated all the basins, bowls, pitchers and other receptacles he could find, and thus save the day—or, more correctly, the night.

It does not seem unreasonable to ask a resident manager to provide adequate facilities for the members of his visiting attraction. Most of them are accommodations that, once installed, will remain serviceable with little further attention, and the other little things are gratuities he is well able to afford. All this is primarily discussed because it is the most intimately important to the profession under present conditions.

Considering things for their proportion, however, the thing that brings money to the wallet is more vital. In this case it is the attraction. It is there that the resident manager has his finest opportunity for display of genius. But how many take advantage of it?

The man ahead of the coming attraction, two weeks or ten days in advance, comes to the house with the specified amount of paper—snipers, heralds, one, three, sixteen and twenty-four sheets—and leaves it to be distributed over an area that will, in the manager's opinion, be most productive of results. In many cases all this advertising matter is thrust into a cellar or a vacant lot after the advance man has gone on, and when the attraction arrives there naturally is little or no advance sale, for the simple reason that the public never knew it was coming. This, of course, is assuming that it is a real attraction.

Well, that sort of thing doesn't do.

Resident managers will find industry a good policy along with that of honesty. The better the business, the more money in his pocket and the more secure his job. Just because he may not be able to select his own attraction is no reason for pouting, and it won't help matters if he does. He will make a poor attraction seem more like an audience's money's worth if he presents it well.

In conclusion, there are just two illustrations that it is our pleasure to draw. The first demonstrates how a resident manager may extend extra courtesy to his visiting company and at the same time encourage patronage, and the other is an instance of how he may establish a regular clientele that is absolutely dependable for every attraction because his recommendation is a certificate of value. The first is a gentleman in Wilmington, W. Va., who takes the actors of his visiting company to dine at his club and introduces them to the members. The other is a gentleman in Victoria, B. C., who makes it his business to be on personal terms with all of his patrons, maintaining a mailing list of the names of the most exclusive and discriminating persons in town, writing individual letters to them to announce the approach of some rare theatrical treat. Someone writes in to him. "Dear Mr. Dash. I see that Such-and-Such is coming to your theater. Do you think it would be something I should like to see?" And he writes back and tells him and him's family all about it. He can afford to be frank, for the simple reason that he makes absolutely sure that each one of his attractions is something clean and with a majority of good points. Hence, his patrons trust him, and find their trust respected. Actors like to play that theater, because they know, in addition to being sure of an audience, that the fact of their being there at all is the personal guarantee of the resident manager.

VAN RANSAELLAR STRAP.

To act on the stage as one really would in a room would be ineffective and colorless.—HENRY IRVING.

AMONG OURSELVES

NEWS from Frank J. Wilstach, the one and only, absolutely unique Shakespearean press representative of our times, the man whose business compels him to keep alive his acquaintance with so many dead ones—Marlowe, Spenser, Pepys, Ben Jonson, et al, par example—that he has few moments for the living, with the exception of E. H. Sothern, Julia Marlowe and company, also a goodly assortment of dramatic critics, magazine editors and college professors, all of whom he knows how to set cudgeling their brains over some hitherto undiscovered theme such as, "Is it possible that Shakespeare's mother called him Willie, whereas his playmates called him Bill?" or "It is suggested, by reading the works of Shakespeare's contemporaries upside down from the end to the beginning, that when a boy Shakespeare occasionally neglected to wash behind his ears—an undeniable sign of future genius. What is your opinion on this subject? Can you offer sufficient authority to refute this novel Wilstachian discovery?"

The recent news from Mr. Wilstach, however, much to my surprise, had nothing whatever to do with Shakespeare or Sothern. No, it related to New Year's Eve in San Francisco, where Wilstach was four weeks ahead of his company. Now, those who know the tome-burrowing Frank J., will recall that the one thing of all else he invariably avoided was the slightest glimmer of bright lights, music and crowds. No, a simple volume of Sanscrit, a cracker or so, and an apple for him beneath a reasonable hotel roof, and that were enow. Because, long ago he learned that a strict diet was his only salvation from nervous dyspepsia. But, after New Year's Eve at 'Frisco! Nuff said! When he returns to his quiet haunts on Broadway, just ask him about the quarts of Pommery Sec, the lobster thermidor—yea, even lobster—the crab legs and vol-au-vent of sweetbreads and fresh mushrooms and alligator pears and so on down the menu at Taits. He ate, drank, and still lived! Nay, more. After reaching the coffee, the entire party, composed of males exclusively, of course, started forth to make a tour of the city so they could give a detailed, personal report of just what portion had been overlooked by the earthquake.

The inspection was a lengthy one, but evidently interesting, since Mr. Wilstach's companions persuaded him that so long as he could scrutinize a lamp-post to the face and call it by its proper name he might be sure 'twas the nightingale singing on the curb and not the meadow lark.

At any rate, he proudly declares he greeted the rising sun as befits a true son of Allah without ever blinking. He made one good resolution, however, next New Year's Eve he intends to stay in New York where he is immune to any call of the wild, and can retire at nine-thirty.

It seems to be quite the fashion now for our actresses to shed real tears when they are acting. I can recall the time when to see a genuine tear hanging on the mascara eyelashes of a star was something to be talked about for days after. One little drop of salt water was equal in weight to a column of advertising in a paper of exclusive news subjects. I shall never forget the interest I felt in watching a glistening drop in the corner of each of Mrs. Langtry's eyes. The effect was beautiful, artistic, yet real. But I began to have my doubts of those tears when I noted that they remained in their original position throughout that entire scene. Now, I knew that such things could never be, else all our emotionalist artists would manage to coax one tear to the surface and then persuade it to remain there. I asked Mrs. Langtry how she kept her tears so well managed, and she confided in me that what seemed the salt of sorrow was merely a bit of a preparation similar to white vaseline. Later on I was surprised to see Orrin Johnson as Ben-Hur shedding copious tears. They actually ran down his face in rivulets, but did not disturb his acting in the least. And he did this at every performance, keeping pace with Margaret Anglin's record in Zira.

But, it has been a long while since then, and tears have been eliminated. Frances Starr permitted one or two to be noticed on the opening night of The Secret, and Marguerite Leslie also looked at her audience through a mist in her big scene. But Maude Adams surprised me in The Legend of Leonora when, in the closing of the third act during the Judge's speech to Leonora, her eyes were filled with shining drops that finally fell. I must say I could not understand what there was in the Judge's speech to make Miss Adams cry. It did not touch me at all. An author cannot entertain me with a burlesque and then, unexpectedly, ring in an effort at a sentimental conclusion and expect me to shut up my laughter with a snap and call upon my emotions. I could not take the Judge's summing up as seriously as Miss Adams apparently did, since she cried over it.

It's the same old puzzle of Hecuba, I suppose.

(*Continued on page 5.*)

Personal

ALBERT.—Ernest Albert, the scenic artist, has written an open letter to those painters whose contributions were accepted by the National Academy, but because of restricted space could not be placed by the hanging committee, to arrange the details of

VIRGINIA PEARSON.

an exhibition of the pictures so accepted but not hung.

BARRYMORE.—Ethel Barrymore uses her own discretion as to what music to play at the conclusion of Taute, as Haddon Chambers did not specify anything particular at that point, and has played different selections at each performance for weeks.

ENGLUND.—It is not generally known that Hilda Englund, who plays the Swedish maid in The Things That Count, was a protegée of Henrik Ibsen. She studied and acted under his personal direction. A more sincere devotee of the works of the great Norwegian would be difficult to find.

HEAD.—Alfred Harris Head, for many years the dramatic critic of the St. Louis *Republic*, has come to New York to identify himself with metropolitan journalism. Mr. Head was one of the most brilliant writers on theatrical subjects in the West and will make his mark anywhere. THE MIRROR welcomes him to the broader fields of the East.

RUHL.—Arthur Ruhl now signs the daily reviews of the plays which are printed in the rejuvenated and much improved New York *Tribune*. Also it has acquired the only F. P. A. from the *Mail*, which, however, still has Burns Mantle.

SYLVA.—Marguerite Sylva, who was last seen in New York in Gypsy Love, which, though rather above the average musical attraction usually shown on Broadway, failed to appeal to the regular habitue of our incandescent thoroughfare, is to become a regular member of the Royal Opera company in Berlin. Emperor William was so impressed by Miss Sylva during her recent singing of Carmen at the Berlin Opera House that he left the royal for a side box nearer the stage, from which he loudly and persistently applauded the singer, afterward enjoying a prolonged conversation with Miss Sylva.

AMONG OURSELVES

(*Continued from page 4.*)

I never realized how much the artistic temperament will do for one until I attended a dress rehearsal of Omar, the Tentmaker. It was the night before the opening performance—a night that will make itself remembered because of the ice on the window panes and a consequent appreciation of the poor, old neglected steam radiator. I hated to leave its friendly companionship, but permitted myself to be persuaded to go to the Lyric.

There were about two dozen persons present by invitation and the big theater seemed of monstrous size. The house temperature was decidedly below normal, and the animal heat so distributed that it might be counted as nil. We sat there wrapped in our furs, and waited for the orchestra to finish and the curtain to go up. At last it did so. The prologue trasported us to a land of sunshine and flowers and tropical weather. There were wine and roses and kisses in plenty, but help! the leading lady was compelled by custom to have her slippers removed. She reclined gracefully on her silken pillows, both pretty feet bare and in plain view. I shivered as I watched her pink toes. I felt my own begin to curl in my high shoes. But she didn't mind it a bit. Then I noted that her trousers—I believe that is the proper name for them, but the word is still shocking in the feminine from a masculine viewpoint—were so thicker than those modern diaphanous trifles sold in the stores as tango garters and calculated to conceal to those who demand concealment and to reveal to those who insist upon revelation.

Her trousers, I repeat, clearly showed her ankles. Very pretty, but oh, how chilling in such weather! So long as she was acting she evidently did not feel the cold, but when there was a lull in the dialogue she suddenly remembered her feet and drew them up under her.

In the second act one of the male characters walked about with his chest bare to the waist of even a thin covering of brown grease-paint to keep it warm. He wore a cloth suspended from one shoulder but it was merely ornamental. Several men in the audience remarked this with amazement as they sank their chins still deeper in their fur collars. "That fellow will have pneumonia," prophesied one. "Maybe he's a Christian scientist," suggested another.

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MAUDE ADAMS IN THE LEGEND OF LEONORA

"Nonsense," replied an old actor. "Christian science! The idea. He has temperament. That's the explanation. When you have that you don't notice the heat or cold or——"

"There's one thing you *do* notice, however," interrupted a practical young manager with a sly wink at the others; "if your salary envelope is a few minutes late."

"Ah, yes," replied the actor. "It is true that your money makes our art possible. But you must remember, our art makes your money.

MADAME CRITIC.

Prominent Critics

Alice Coon Brown, dramatic critic of the *Ohio State Journal*, Columbus, has held this position for the past five years.

Miss Brown is the daughter of the late United States Senator Arthur Brown, of Utah, but she

ALICE COON BROWN,
Dramatic Critic *Ohio State Journal*.

spent most of her life in Michigan, and is a graduate of the University of Michigan and a Master of Arts of the same college.

Her first newspaper experience was on the Chicago *Evening Post*, from which paper she came to the *Ohio State Journal*. After the usual preliminary experience on the city staff, she was given the dramatic department. Miss Brown has spent several Summers abroad, studying the methods of the foreign stage and writing back to her paper, and she is always in the East for a few weeks each year, seeing new productions. She has also contributed a few magazine articles on sociological subjects.

She considers herself particularly fortunate in her paper, as the liberal policy of the owners and manager of the *Journal* has allowed her a free hand in criticism, quite independent of counting room considerations.

THE play of the future will be a composite play. It will have something of the old order of architecture, something of the firm construction, the natural sentiment, and the literary dialogue of the past generation; but it will have more of the merciless sincerity, the Nietzsche-like relentlessness, the dire down-rightness of the coming philosophy. The spotless hero, the "plaster-saint" of the old dramatists is a thing of the past. Audiences have ceased to believe in him. They take interest in the struggles of the superman; they are "bored stiff" by the agonies of impossible angels.—*London Era.*

In these days there are loads and loads of money, but there are few actors. And these loads of money will make "productions," but they won't make actors. —MANSFIELD.

Actors and actresses are not to be taught by patting them on the shoulders and saying, "Fine! Splendid!" It is a hard, hard school, on the contrary, of unmerciful criticism.—MANSFIELD.

THE FIRST NIGHTER

Dorothy Donnelly in "Maria Rosa"—"Sari" a Delightful Operetta—"The House of Bondage" on Broadway—"Omar, the Tentmaker"—"Queen of the Movies"

"SARI"

Operetta in Two Acts by Julius Wilhelm and Fritz Grünbaum. English Book and Lyrics by C. C. S. Cushing and E. P. Heath. Music by Emmerich Kalman. Staged by George Marion. Max Bendix, Musical Director. Scenery, Act I by Ernest Gros; Act II Designed by Ronsin, Painted by Dodge & Castle. Liberty Theater, Jan. 13; Henry W. Savage, Producer.

Pali Racs ..... Van Rensselaer Wheeler
Lacsi ..... J. Humbird Duffey
Sari ..... His Children Miss Hajos
Klari ..... Eva Ball
Jocka Fekete ..... Karl Stall
Juliska Fekete, his daughter .. Blanche Duffield
Gaston, Count Irini ..... Charles Meakins
Cadeaux, his shadow ..... Harry Davenport
Count Estragon ..... Wilmuth Merkyl
Count Mustari ..... Eugene Roder
Pierre ..... Harry Crane

Other Children of Race—Misses Bush, Baldwin, Borden, Brooks, Merritt, and Watkins; Eva and Madeline Ball, Lillian Fuchs, Ethel Bandor, Julius Schotnkman.

Gypsy Musicians—Bernard Schmidt, Peter Eisenberg, John Berger, John Schildkret, Joseph Koecknger, and M. Holland.

Footman—Edward Smith.

Peasant Women—The Misses De Lome, Dettling, Vance, Schneider, Bureas, Francesca, Sheridan, Church, Hall, Held, Moeller, Hendricks, Hunt, and Lee.

Dudo—The Misses Bush, Baldwin, Borden, Brooks, Merritt, and Watkins.

Questo—The Misses De Lome, Dettling, Vance, Schneider, Bureas, Francesca, Sheridan, Church, Hall, Held, Moeller, Hendricks, Hunt, Watkins, and Lee; and the Messrs. Haberson, Murphy, McAvoy, Smith, Buchanan, Hahn, Miller, Francis, Calvin, and Cook.

This work takes us back to the days of Johann Strauss, Franz von Suppe, and Carl Milloecker. Musically at least it is the cleverest thing we have heard in a long time, though the libretto is a composite of drama and comedy without the inspiring motive of comic opera as such. Rather let us call it a light romantic opera and put on it the stamp of our approval, thankful that we may witness a musical work presented by first-class singers and artists, with a story free from the tainted piquancy of French farce.

All indications point to one of the reigning successes of the season. The cast contains three singers who would do credit to grand opera—Miss Duffield and Messrs. Duffy and Wheeler—and a comedienne, in the person of Miss Hajos, whose legitimate methods, youthful spirits and rollicking personality give her a distinction apart from any of her rivals. I know of no other soubrette prima donna who would play a peasant maid and so completely efface herself in her role, in order to do justice to the character. No French heels, no lace petticoats, no satin bodice, no constraining corsets to impart the spirituelle lines of a svelte figure? It is positively unheard of!

And yet how easily she triumphed. What a hit, her grotesque dance, "Huzzaaa." What a furore she creates in spite of her plain hair, two straight braids down her back, and her stupid peasant face. "That is art!"

In the end, Sari's share in the story is rather vague and contradictory, and her part seems to have been "worked up," with no definite purpose except to keep her in the limelight. But what will you? We are in the transitory stage from frank absurdity to operetta.

I can wax quite as enthusiastic over the thrilling triumph scored by Miss Dufield and Mr. Duffy. A tremendous outburst of applause, such as you seldom hear nowadays, greeted their duet, "Love Has Wings," in the first, and "Softly Through the Summer Night," in the second act. There was no music publisher's claque on hand to work up applause. It came spontaneously. There was something simply thrilling in these two exquisite voices.

But then, Kalman's music is of the sort that commands your respect as well as your emotions. It has the Hungarian tang, but it has an individuality of its own. The comic numbers are composed in a gracefully unique vein, the pretentious ones have depth of sentiment, volume, power, as well as tunefulness. They encroach on grand opera, but the composer does not mistake a soporific heaviness of style for grand opera. He fittingly expresses the sentiment of the scene in his unfailing mastery of melody.

Sari (pronounced "Chari") may be termed a Hungarian folk opera. The principal character is Pali Racs, a once famous gypsy violinist, now living retired in prosperous circumstances on his farm in Hungary. His old vanity and consciousness of mastership survive. His stalwart son, Lacsi, has studied the masters, Bach and the rest; but old Pali regards with contempt any accomplishments that do not spring from inward inspiration. But when, after nine years of retirement, he plays before the King of Massilia in Paris (why Paris? why not Vienna?) in rivalry with Lacsi, it is his son who carries off the honors, and his own wild gypsy music empties the salon. The blow crushes the old man completely. His vanity has received a staggering shock, and in despair he breaks his Stradivarius and joins the hands of Lacsi and Juliska, his friend's daughter, whom he meant to make his fourth wife.

It was as Lacsi and Juliska that Mr. Duffy and Miss Dufield scored respectively in such emphatic manner. The former is still handicapped by a certain awkwardness, but Miss Dufield, if anything, has improved in vivacity, and danced very gracefully.

I reserve Mr. Wheeler for special mention. In all the years that we have seen him in prominent parts, he has never had the opportunity to display his ability as in the role of the old gypsy primus. He sings the ambitious numbers in a musical baritone of flexible and sympathetic qualities, and throughout he acts the part with admirable expression. His was a prominent share in the triumph of the evening.

Mr. Meakins is excellent as Count Irini, the humorous heart-breaker, who forms an inconceivable attachment for Sari; Harry Davenport is very clever in a comic role; Mr. Merkyl is quite acceptable as the King of Massilia, known as Count Estragon, and Mr. Stall sings with much distinction the role of Juliska's father and friend of Pali.

"OMAR, THE TENTMAKER"

Persian Play in a Prologue, Three Acts and an Epilogue, Based on the Life, Times and Rubaiyat of Omar Khayyam. By Richard Walton Tully. Tully and Buckland. Lyric Theater, Jan. 13.

THE PROLOGUE.

Imam Mowaffak ..... H. G. Carlton
Hakim Omar Khayyam ..... Guy Bates Post
Hasan Ben Sabbah ..... Lee Baker
Nizam ..... Fred Eric
Vintner ..... William D. Emerson
Adiam ..... Perry P. Hopper
Emissary ..... Augustus Post
Mahruss ..... Forrest Macomber
Shireen ..... Jane Salisbury
Zarah ..... Blanche Frederici
Valide Sultan ..... Margaret Vale

A Muezzin, Hodja, Eunuchs, Slaves, Musicians, etc.

THE PLAY.

Nizam-al-mulk ..... Fred Eric
Hasan Ben Sabbah ..... Lee Baker
Omar Khayyam ..... Guy Bates Post
Mahruss ..... John Hunter Booth
Little Shireen ..... Louise Grassler
The Evil Banou ..... Jane Salisbury
Christian Slave ..... Charles Francis
Potter ..... Roberto Deshon
Decoy ..... Ralph Bunker
Drunken Victim ..... Douglas Lloyd
Nadan ..... Henry Manners
Muditabeid ..... Augustus Post
Mullah ..... H. G. Carlton
Hodja ..... Bouve Southern
Water-Seller ..... J. A. Osborne
Assassin ..... Louis Reinhart
Upper Guard ..... Perry P. Hooper
Lower Guard ..... William D. Emerson
Guard ..... Thomas Winters
Rabbi ..... Roberto Deshon
Dervish ..... M. Hosejn
Jews of Bel. Bastinados, Executioner, Eunuchs, Slaves, Moslems, Houris, People of the Vision, Pots, Musicians, etc.

A fine conception, written and staged in such manner as to be full of highly poetic and in a measure truly beautiful moments, that falls short of being a great play only because of a breadth so generous that it obscures the action and considerably overflows a reasonable acting time. That is Omar, the Tentmaker.

Its metropolitan premiere took place on a night so bitter cold that it was an heroic act to sharpen a critical axe and sally forth to any theater. That and the fact that almost everybody was late in arriving, due to the unusually early hour of opening, pervaded the audience with a heavy grouch difficult for Omar or any other production to combat. In short, the odds against Omar were a bit unfair. As a matter of fact, the more one reflects upon this romantic series of pictures of the life, times and Rubaiyat of the philosophical old wine-bibber (and note that it is in no sense a dramatization of the famous old book), the more pleasing are the vivid impressions remaining.

Omar, son of a tent-maker, is renounced by his teacher Imam, first because of his prodigacy, and second, because he has dared to question the sages of his day in the making of a new calendar. So he parts from his friends and fellow students, Hasan and Nasam, sharing a pledge that all shall equally divide individual success when it comes. But he cannot so readily part with Shireen, daughter of Imam, whom he loves and who loves him. She is about to wed the Shah of Shahs, but she goes away with him for that one night, returning next morning.

Eighteen years later Omar is seen living in Naishapur, with the daughter of Shireen, supposedly by the Shah. She has been rescued from the harem of the cruel Shah by Mahruss, a Bedouin. Unknown to Omar, Shireen is living as the Evil Banou across the way at the palace of Hasan, who is now Governor of Naishapur. Hasan is the leader of a band of assassins. Shireen aids a prisoner crusader to escape, and he falls into the garden of Omar, where the daughter aids him and falls in love with him. Hasan catches Omar sheltering the Christian, and has both thrown into prison. But by a ruse Omar kills his guards with poisoned food intended for himself, and escapes, finding himself saved and restored to Shireen and prosperity by his old friend Nasam, who is now the new vizier. The Christian and the daughter, who now appears to be Omar's own, escape together.

Much of value is lost in this somewhat intricate plot because facts such as the identity of Hasan and Nasam, are not well established; and the interest is diffuse because the story of the crusader and the daughter is not very easily knit with that of Omar and Shireen. Also, some vision scenes wherein Omar tries in mystical manner to solve the secret of the universe, and philosophises at length when temporarily converted into a wine jar, serve to scatter attention.

On the other hand, moments such as the love scene where the young Omar climbs the vine and woos his beloved through the lattice, are exceedingly fine. The settings are full of rich Oriental colorings without being obtrusive. The streets of Naishapur shown in Act I present something decidedly novel in the way of scenic effectiveness, the picture being in three panels, with an interior in the middle and the street running around the house. This to the credit of Wilfred Buckland, who staged the production with Mr. Tully.

Throughout the long and varied career of Omar, Guy Bates Post presented a clear cut and always consistent portrayal. His finished work is a pleasure to see. The two friends of Omar, Hasan and Nasam, were in the very capable hands of Lee Baker and Fred Eric. Jane Salisbury presented Shireen with much feeling, but also with an odd affectation of speech which sometimes hurt her otherwise artistic work. Louise Grassler as the daughter was very charming indeed, affording a sincere and animated characterization. The crusader was done by Charles Francis with a strong, modern English accent; but outside of that he was very good. An excellent bit of an old slave woman was given by Blanche Frederici in the prologue. Augustus Post, aeronaut, made his bow as an actor in two parts, as an emissary and as a prophet, in both evidencing some histrionic possibilities.

Omar has some excellent chances.

"DON'T WEAKEN"

An Optimistic Comedy in Three Acts, by Walter Hackett. The William A. Brady and George Broadhurst Company. Maxine Elliott's Theater, Jan. 14.

Duncan Price ..... Earle Brown
Jim Meredith ..... Robert Kelly
Alexander Travis ..... Joseph Brennan
Roland Kent ..... Wallace Worsley
Dick Steele ..... Charles Lane
Will Cannon ..... A. Hylton Allen
Sam Mervin ..... Charles Wyngate
Ethel Travis ..... Renee Kelly
Mrs. Kent ..... Marion Lorne
Mrs. Cannon ..... Rose Lebman
Maid ..... Eleanor Hines

Despite an obvious strain on one's sense of the law of probability, Don't Weaken is an interesting comedy and guaranteed not to grow tiresome, admirably played as it is by Earle Brown and Renee Kelly in the leading roles and a carefully chosen cast of supporting players.

The idea of bracing a young fellow's courage up by making him believe that he will one day fall heir to a couple of millions, is cleverly handled. I don't quite take the same viewpoint of the author as to the choice of means by which our hero accomplishes his rehabilitation, which are a trifle shady, to say the least; but there is a wholesome lesson in the story if we ignore this point, and the story itself is very well exploited. But the greater charm of the comedy was the way in which it was played by every member of the cast, though something must be credited to the author on account of his characters. It is a comedy with no disagreeable types. The clash at one time becomes acute, but never violent. One of the amusing characters is a young husband who is henpecked by his wife until his old college chums show him the folly of submission, and prompt him with their old college cry, "Don't Weaken!" through a closed door, to stand pat in settling accounts with his better half. The two parts are charmingly interpreted by Mr. Worsley and Marion Lorne.

The college motto is the keynote of the play. Young Price has faltered in his fight since leaving college. He can't get on. He loves Ethel Travis, and she is willing to wait for him. But after a sensible talk with her father he sees the hopelessness of a marriage based on nothing but love, and releases Ethel from her promise. His old college friends decide that Price needs a stimulant to screw up his courage, and make him believe that he will inherit a fortune from an uncle in Alaska when he reaches the age of thirty-five. From that moment Price braces up. He borrows $5,000 from one of the practical jokers, buys an option on a patent which enables him to bull the rubber fire market, and uses his expiring option in such a way that he wins a complete victory, demonstrating that he has all the unscrupulous shrewdness of the men with whom he is dealing, and having thus made good, claims Ethel's hand.

While there is a great deal in all this which is no longer novel, the story is leavened with many little incidents and situations which are the author's own; and at all events the comedy is very charming and calculated to please the public.

Miss Kelly and Mr. Brown, as Ethel and Price, give a charming performance. The former is an actress of sympathetic qualities, and Mr. Brown acts better than in anything I have seen him. Price's college chums are excellently played by Messrs. Kelly, Allen, and Wyngate, and Mr. Lane is very good as Price's rival and business adversary, while Mr. Brennan is particularly interesting as Ethel's father.

There is no apparent reason why Don't Weaken shouldn't hold on for some time.

"THE QUEEN OF THE MOVIES"

Musical Comedy in Three Acts, Based on the German Die Kino Königin, of Julius Freund and George Okonowski. English Book by Glen MacDonough. Music by Jean Gilbert. Ensemble Numbers by Julian Mitchell. Dialogue by Henry Gresham. Produced by Thomas W. Ryley, at the Globe Theater, Jan. 12.

Mrs. Clutterbuck ..... Jeanette Horton
Anne Clutterbuck ..... Alice Dovey
Professor Josiah Clutterbuck .... Frank Moulan
Baron Victor de Gardennes ..... John H. Goldsworthy
Bobby Lopp ..... James Redmond
Billy Hilton ..... Felix Adler
Celia Gill ..... Valli Valli
Croker ..... Dan Collyer
Louise ..... Lillian West
Elevator Boy ..... Dorothy St. Clair
Bell Boy ..... Jose White
May ..... Diana Oste
Bijou ..... Helen Richardson
Agnes ..... Jean Tyne
Maude ..... Alma Harrison
Mr. Leightlywedd ..... Fred Jones
Mrs. Leightlywedd ..... Jean Tyne
Greene ..... J. Estevan

Hail to the motion picture industry! In its sweep of the world it has become the latest inspiration to musical comedy librettists. For the second time in a month a musical play has come to town with its story based on the motion pictures. In this particular case the idea is most effectively used, and so the motion picture business and The Queen of the Movies are mutually benefited.

The play concerns the adventures of Professor Clutterbuck, an artificial food inventor, whose wife has started a crusade against moving pictures. Clutterbuck's daughter falls in love with that popular idol, a moving picture actor. This incident helps the queen of the business considerably in accomplishing the downfall of the reform. She meets Clutterbuck, and pretending great affection, inveigles him to her apartment, where he makes love to her under the compromising eye of the camera. The queen now knows that she has the inventor in her power, and that the reform will be stopped with no further danger to her profession.

The first scene represents a hotel interior, and it resembles closely the Assyrian staircase of a famous Broadway restaurant. It is over-ornate, over-gorgeous, and so overloaded with stage property that the dancing of the exceedingly active chorus is impeded. Perhaps the heaviness of the scene has its effect upon the whole act, which is dull and lifeless, save an occasional brief moment when the motion picture director, declaring his love for the queen, interpolates snatches of popular songs to finish his stuttering sentences. The second act opens upon the queen's apartment. There a reel is taken of the love triangle of the modern problem play. It is excellent burlesque and is captially acted by Valli Valli and Felix Adler. Then follows the first hit, "Oh, Cecilia," splendidly done by Frank Moulan and Valli Valli. From this moment on there is not a dull moment. One song hit follows another until one wonders how any composer, however ingenious, would have the originality, even audacity, to have written so many tinkling tunes in one play. There are enough song hits for half a dozen plays. The third act shows the familiar exterior of a motion picture theater.

Valli Valli acts the Queen with great charm and virtuosity and adds more distinction to the performance than any of her associates. Her dancing with Frank Moulan in the Cutie song was greatly applauded. In these dancing days it is essential that our actors do some sort of a tango or trot—and do it well. Here it is done well. Alice Dovey was dainty and cunning as the daughter in love with the moving picture hero. Frank Moulan as Professor Clutterbuck, whose "opinions are in his wife's name," was industrious and amusing in the little he had to do.

Felix Adler, direct from vaudeville, was agreeable as the stuttering picture director, which is easily the best acting role in the play. With a little more subtlety and refinement he might make his characterization equal those of Grossmith. Jeannette Horton, John Goldsworthy, James Redmond, and Dan Collyer give capable performances of their roles.

The chorus must not be forgotten, for it is of inestimable value to the production. It is an especially good looking and agile chorus, and it contains eight pretty little "powder puff" girls, who dance and smile their way into the hearts of the audience and who help in a great way to make this play the rollicking success it is.

The best song numbers are, "Oh, Cecilia," "Girls, Run Along," "Cutie," and "In the Night." The latter, which has been a craze in Europe, received the greatest applause. It is well staged and has a lilt that sets the feet to tingling, though it is strangely reminiscent of an old Sunday school hymn.

The costuming was effective and the production was mounted elaborately.

"MARIA ROSA"

Drama in Three Acts by Angel Guimera. English Version by Wallace Gillpatrick and Guido Marburg. Staged by Edgar MacGregor; Produced by Fred C. Whitney. Maxine Elliott Theater, Jan. 19.

Maria Rosa ..... Dorothy Donnelly
Tomasa ..... Maude Odell
Ramon ..... Lou Tellegen
Quirico ..... E. L. Fernandes
Salvador ..... Geoffrey C. Stein
Hunch ..... George Graham
Colas ..... John Arthur
Chicote ..... Charles Ashley

Miss Dorothy Donnelly made her first appearance on Broadway Monday evening since her memorable success in Madame X, as the heroine of a new play of Catalan life by the author of Marta of the Lowlands, supported by a young actor who, after eight years in the company of Sarah Bernhardt and four years of that time her leading man, is seen for the first time in New York as an English-speaking actor.

Some of my critical brethren will say that Maria Rosa is a morbid play, a pet phrase to describe a romance with a tragic termination. They will overlook its breadth, sincerity, its beauty of form, its power to stir the emotions, its strong dramatic characteristic, and the opportunity it affords the actors to do something worthy of their mettle. The playgoer who loves the theater for its own sake will not be swayed by such considerations; but its fate will be swiftly determined. It is one of those dramas that is categorically flesh or fish. Either you like it or you don't. But it is an artistic event, take it or leave it.

The story it has to tell is concise and to the point. Maria Rosa is wooed by Ramon. She has been married before, and pines over the unjust death of her Andree. But Ramon knows no pity. Half hating Ramon and half in love with him, she is almost forced to marry him. On the wedding night, plied with a special wine by Salvador, who respects and loves Maria Rosa and hates Ramon, the groom begins to babble in his cups, and lured on by the simulated tenderness of his wife, reveals himself as the person who should have legally suffered in Andree's stead, whereupon Maria Rosa plunges a knife into his heart, and Ramon dies.

The play has some of the grim pathos of "The Angelus." The people are of that ilk, poor, hard-working road-makers, but with a certain crude poetry in their souls, as exemplified in the personality of the heroine. Maria Rosa is a heather rose, a poetically tragic figure, standing out in relief amid a group of miserable Catalan toilers, with the outward attributes of a higher civilization and all the smoldering passions of a child of the South—its melancholy, its devotion and its fierce capacity for love, hate and revenge. There is something of sublime beauty in her unfaltering loyalty to the memory of her husband, committed to prison and doomed to die for a murder of which another was guilty; there is a certain sublimity, too, in her act of revenge. But it is terrible, this somber third act, with its wedding feast, its holiday spirit under the shadow of an impending tragedy, the whole mass of wretchedness, love, lust, suspicion, craftiness and bloodshed, but all dominated by an impressive note of dramatic interest.

The drama is full of the local color of pastoral life of the section in which its scenes are enacted. The characters leave a vivid impression. They speak and act like humble road-makers and rustic wine-pressers. Their humor is rough-and-ready. Each has within him the germ of a tragedy or the theme of a comedy. Quirico and his wife, Tomasa, who are always bickering and making up, are two admirable peasant types. There is a rude trace of lofty chivalry in Salvador. Hunch is the shrewd, unlettered laborer to the life; but Ramon is the true type of the rustic intriguant, handsome, strong, vain, irresistible, insolent and sinister. How adroitly, in his shrewd, native way, he goes about to possess Maria Rosa—he, the pretended friend of the beloved Andree; at first the silent admirer of the melancholy girl, later the developed schemer who seeks to compromise her, and at last the boastful babbler in his cups, his saturnine spirit dissolved by the powerful juice of Salvador's grape, and discretion thrown to the winds under the spell of Maria Rosa's studied blandishments.

It is not difficult to discern in Maria Rosa the hand that penned Marta of the Lowlands. There is the kinship of elements in the locale as well as the characters. Only the story differs. In both a powerful dramatic motive operates. As a composite, and in the matter of individual scenes, Guimera denotes a skillful mastership that is the product of deep feeling and an instinctive, untutored sense of effect, an effect, or effects, boldly drawn in black and white. He is interesting from curtain to curtain. When the last scene is over he has shown us something that abides with us. We are conscious that he has not written for the sake of producing effects, but because he has a story to tell that lends itself to effects. Much is melodramatic, but in the better sense. It is the tension of great drama dealing with great passions.

Mr. Whitney has organized an admirable company to present the play, Mr. MacGregor deserves credit for his work as stage director, and Dodge and Castle for the characteristic scenery.

From an interpretative point of view, Monday night was a performance of exceptional interest, and for two hours and a half one of the most distinguished first-night audiences of the season was held in a state of unbroken suspense. Miss Donnelly played the title-role *con amore*. She looked the part and infused it with a wealth of feeling, though at times, in the early stages of the play, presumably from nervousness, she blurred some nice effects by a too rapid delivery, giving the audience no time to take in the picture. Her big scene was in the second act with Ramon when she has him groveling at her feet, a supplicant for her love. Here she was expressive in the highest sense. She plays the role with many sympathetic touches, but also with intervals of excessive and discordant energy, where more repose would lend added distinction.

An unqualified personal hit was made by Mr. Tellegen as Ramon. He speaks with a perceptible accent, but that only tended to give color to a role otherwise faultlessly interpreted. It was one of the most graphically drawn characterizations given by any leading man in a number of seasons—picturesque, full of natural touches and dramatic force. Ramon is a character of suppressed passion; a nature pregnant with the secret of a concealed crime; not bowed beneath a sense of remorse, but buoyant under a spirit of desire, of absorbing love for Maria Rosa. He has the peculiar ability to denote the burden of tragic pathos beneath a mask of bland indifference, and makes us almost forget the stain on his soul by the sincerity of his ungovernable devotion. If the play should prove a success, as appears likely from the reception accorded it, this splendid young actor will have contributed equally with Miss Donnelly to the result.

Another capital delineation was afforded by Mr. Fernandes as Maria Rosa's brother, and Mr. Stein was excellent in the part of Salvador. Miss Odell lamentably overacted the role of Tomasa, and in her commendable endeavor to give comic relief almost went to the extreme of comic opera. The remainder of the cast was fully up to the mark, Mr. Arthur winning distinction as the simple Colas.

It seems to me that it would have been a nice thing for Miss Donnelly to have brought Mr. Gillpatrick to the footlights, in response to the enthusiastic calls of the audience, as the man who made the clever translation of Maria Rosa as well as that of Marta of the Lowlands, and Mr. Guimera's personal representative. But, alas! when actors triumph, the men who make the plays are often forgotten.

"THE HOUSE OF BONDAGE"

Play in Four Acts, Founded on the Novel of the Same Name by Reginald Wright Kauffman, by Joseph Byron Totten. The House of Bondage Company, Inc. Longacre Theater, Jan. 19.

Sallie Denbigh ..... Susanne Rocamora
Mrs. Owen Denbigh ..... Lucille Laverne
Owen Denbigh ..... C. W. Goodrich
Mary Denbigh ..... Cecil Spooner
Max Crossman ..... Tully Marshall
Cassie ..... Mabel Turner
A Customer ..... Oliver Grove
Rose Legere ..... Elita Proctor Otis
Fritzi ..... Elizabeth Whipps
Evelyn ..... Blanche Yourka
Celeste ..... Helen Tilden
Rafael Angelelli ..... John Sainpolis
Wesley Dyker ..... John Maurice Sullivan
Philip Beekman ..... Charles P. Miller
Carrie Berkowies ..... Carla Marcotae
Herman Hoffman ..... Otto Koerner
Katie Flanagan ..... Clara Greenwood
Mrs. Ferdinand Wapping Chamberlain ..... Ida Darling
Marion Lennox ..... Jessie Arnold
Dr. Helwig ..... J. Irving Southard
Casey ..... Herbert E. Denton

The House of Bondage has been brought to Broadway by a producing company that is more or less anonymous. The play has not been improved since it was recently produced at an uptown stock house and reviewed in these columns, and seriously misrepresents the sincere purpose of Mr. Kauffman's book. It has no value as drama, and scenes naturally repellent by suggestion are here expanded into obvious offense to such an extent that the audience hissed roundly. As a play it is loosely written, with many gaps where the stage is without an actor on it, and with a number of long speeches calculated to comprehend each and every phase of the social evil, relevant or not. Elita Proctor Otis gave by far the best characterization as the "madam." Cecil Spooner provided some very excellent moments as the emotional and long-suffering heroine, and Tully Marshall was a bit mild and colorless as the procurer, more fire being shown by his companion, presented by John Sainpolis. Praise must be spoken of the highly artistic performance of Blanche Yurka as one of the inmates of the house, though it seems a pity that her genuine acting should be devoted to such material. The remainder of the large cast acquitted themselves adequately but scarcely with distinction.

AT OTHER HOUSES

WEST END.—At Bay, as presented for seventeen weeks at the Thirty-ninth Street Theater, is the current attraction. The cast includes Guy Standing, Chrystal Herne, George Howell, Edwin Mordant, Harry Hatfield, Marie Majeroni, Charles Mason, Walter Horton, S. E. Hines, Phyllis Young, Edward Lehay, John Herne, Freeman Barnes, and Fred Hilton.

GRAND OPERA HOUSE.—The first popular-priced presentation in New York of The Lure, by George Scarborough, author of At Bay, began on Monday at this theater.

BRONX OPERA HOUSE.—David Belasco presents The Man Inside, by Roland B. Molineux. The cast is the same as when the piece was at the Criterion Theater.

CENTURY OPERA HOUSE.—A delightful performance of Puccini's La Boheme in English at the Century this week is attracting unusual interest.

AEOLIAN HALL.—Leo Slesak delighted a large audience last Saturday evening at his song recital. His selections consisted of songs and arias by Weber, Mozart, Brahms, and Halevy, several folk songs in Bohemian by Navotny and a number of songs by American composers. The distinguished tenor scored an unqualified triumph. He sang in German, Bohemian, English and French.

KENYON-BOWES SUIT

Author of "Kindling" Wants $15,000 Unpaid Royalties from Producer

SAN FRANCISCO (*Special*).—Charles Kenyon, playwright and author of Kindling, Jan. 12 filed suit in the United States District Court at San Francisco against Edward J. Bowes, husband of Margaret Illington, in which Kenyon seeks to stop, by injunction, further production of Kindling and to obtain an accounting of alleged unpaid royalties on performances of the play since February, 1913.

A subpoena was issued and service was executed on Bowes, in the lobby of the Palace Hotel, on the night that suit was instituted. Bowes is given twenty days to make answer. It had been planned for several weeks to serve summons on Bowes as soon as he reached San Francisco in company with Miss Illington, who is now appearing at the Cort in Within the Law.

In discussing the suit, Kenyon stated that Bowes, who bought Kindling from him for a specific sum and royalties, had not paid him any money since last February, and that then he was already in arrears in royalties. He believes the sum due him is nearly $15,000. He said that at an earlier date he served notice on Bowes of termination of contract, and in the present action an effort will be made finally to annul the contract and have the ownership of the play restored to the author.

Miss Illington, who created the stellar role in Kindling, is in no way connected with the present suit, it entirely centering around the purchase contract between the author, Kenyon, and the producer, Bowes.

THEATER FOR SO. ST. PAUL

St. Paul Men Form $35,000 Corporation to Give Suburb Vaudeville House

SOUTH ST. PAUL (*Special*).—This city is to have a vaudeville theater and construction will begin within thirty days. A $35,000 corporation has been formed of St. Paul men which includes County Attorney R. D. O'Brien, Otto Raths, manager of the Gaiety Theater; J. J. Flynn, part owner of the Gaiety, and Gates A. Johnson, Jr., city building inspector and formerly city engineer of South St. Paul. The firm will be known as the Ideal Theater Company.

The theater is to be a fireproof structure with a seating capacity of about 1,200. Vaudeville productions will be staged, the theater obtaining the productions of the Webster Circuit, of which the St. Paul Gaiety is a member. South St. Paul's only theater now is a motion picture house.

"LAUGHING HUSBAND" FEB 2

Musical Company to Succeed "The New Henrietta" at the Knickerbocker Theater

Charles Frohman has completed arrangements for The Laughing Husband to come into the Knickerbocker Theater following the end of the engagement of The New Henrietta on Jan. 31. Under title of Der Lachende Ehemann, The Laughing Husband was first produced in Vienna, and is still running in London at the New Theater. It is said to differ from the usual run of musical pieces in that the first act is straightaway musical comedy, the second vigorous dramatic action, and the third farce.

The book is concerned with the triangle of husband, wife and mutual friend. In this case the husband is a retired confectioner, the wife a frivolous novelist, and the friend a "professional Lothario."

MANAGERS CANNOT WITHHOLD TAX

The Actors' Equity Association was enabled to settle the much-vexed question of the right of managers to withhold income tax from actors' salaries. In response to a communication from the Actors' Equity Association, the Treasury Department denied the right of managers to withhold any part of actors' salary for such a tax. The department sent a copy of its reply to Mr. Lee Shubert, who declared his willingness to abide by the decision.

Following is a copy of the night letter sent to the Hon. William McAdoo, Secretary of the Treasury, Washington, D. C., by Francis Wilson, president of the association:

"SIR.—The Actors' Equity Association, on behalf of ten thousand members of the theatrical profession, ask if in justice to them, Mr. Lee Shubert, as representative of the Managers' Association, cannot be instructed by you or your department that his retention of the income tax from actors' salaries is contrary to the law. Mr. Shubert withholds tax by advice of his attorneys, but he has expressed his willingness to comply if notified by the Government. Such notification to him will render great service and do speedy and much needed justice to all concerned.

"FRANCIS WILSON, President."

This was the reply, sent by Robert Williams, acting commissioner, to Mr. Wilson:

"SIR.—This office is in receipt of your telegram of Jan. 8, protesting against the withholding of the income tax on salaries of actors by Mr. Lee Shubert, and in reply you are advised that under the law and regulations Mr. Shubert has no legal authority or right to withhold the amount of the normal tax, unless the annual payment to an actor is in excess of $3,000, and in no case must the tax be deducted and withheld until the amount of the payments reaches $3,000. If the specific exemption as allowed under paragraph C of the Income Tax Law is claimed, then the tax can be withheld only on the amount in excess of the exemption thus claimed.

"For the year 1913 the tax is to be withheld only when the payments since Oct. 31 exceed $3,000. A copy of the regulations covering this matter is inclosed herewith.

"A copy of this letter has been sent to Mr. Shubert to-day, and he has been instructed to act accordingly.

"Respectfully,
"(Signed) ROBERT WILLIAMS,
"Acting Commissioner."

BENNETT TO LONDON

Will Give "Damaged Goods" There Under Auspices of Bernard Shaw and John Pollock

Next August or September, Richard Bennett expects to go to London to present Damaged Goods there under the auspices of George Bernard Shaw and John Pollock, who made the translation from the French of Brieux. Mr. Bennett's hard fight to present the physiological play in this country, in face of much adverse legislation and criticism, has aroused widespread interest and sympathy, so he will undoubtedly meet with a cordial reception from many quarters when he goes abroad.

The Yiddish rights to Damaged Goods were sold last week to David Kessler, who will produce the piece before Yiddish audiences in the principal cities after Mr. Bennett has completed his tour.

DANCE PROMOTER HELD

Manager Pidgeon, of Jardin de Danse, Must Answer in $500 Bail

On a complaint made by Mrs. Charles H. Isaacs, that his conduct of the Jardin de Danse is in violation of the Penal law, Edward E. Pidgeon voluntarily appeared before Magistrate Murphy, Jan. 16, to answer to the charge. The law prohibits dancing in any hall where liquor is sold. Mr. Pidgeon was held in $500 for trial in Special Sessions.

The outcome of the case is looked forward to with eager interest, if not anxiety, by proprietors of cabaret entertainments, who, if the law is upheld, will find themselves restricted in their programmes, and the general public will have to take its cocktails without the dance.

"CHANGE" AT BOOTH

"Prunella" Closes Engagement Saturday and New Welsh Play Opens on Monday

Prunella will end its run at the Booth Theater on Saturday night, and the first performance of Change, the Welsh play by J. O. Francis, will take place on Monday. This is the drama that won Lord Howard de Walden's prize for the best Welsh play by a native author.

It was given by the Stage Society of London a few weeks ago, and was enthusiastically received by the press. After the London production there was considerable rivalry among managers on both sides of the water for the rights of regular production.

Prunella will play a week at the West End Theater, after which it will go to Boston.

MAYOR BARS "BEILIS"

Following Protest of Jews, Springfield's Mayor Forbids Ritual Murder Play

SPRINGFIELD, MASS. (*Special*).—Mayor Denison would not permit the management of the Gilmore Theater to produce a drama based on the ritual murder trial of Mendel Beilis by a company of Yiddish players last Friday evening. The Mayor's action followed on the protest of a number of prominent Jewish citizens against the play, which they thought might possibly tend to arouse racial feeling.

SECOND ACADEMY MATINEE

At the second matinee of the season to be given by the American Academy of Dramatic Arts The Point of View, a character study in three scenes by Rachel Crothers, will be presented. A two-act comedy, Love's Strategem, from the French of Maurice Allou, will also be given. The performance will take place in the Empire Theater to-morrow afternoon.

HAS OPEN TIME

Manager J. F. Gentinger in another column advertises that he has open time for good road attractions which desire to play the opera house at New Castle, Pa.

"THE MIRROR" COVER

This week's MIRROR cover, representing Mr. R. D. MacLean in the character of Brutus, is from a photograph by Marceau.

GEORGE COHAN'S LATEST

To Mr. and Mrs. George M. Cohan, a son was born, at the Cohan apartments in the Renilworth, at Central Park and West Seventy-first Street, New York, Jan. 18. The happy father came from Toronto on a special train to see his young heir, for a fleeting moment or two, e'er boarding another train bound for Cleveland, where Broadway Jones opened on Monday night of this week.

ESTABLISHED JANUARY 4, 1879

THE NEW YORK
DRAMATIC MIRROR

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FREDERICK F. SCHRADER, President and Editor

LYMAN O. FISKE, Secretary and Manager

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ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

A BETTER TASTE

THERE is a healthy tendency in Colonel SAVAGE'S latest offering, Sari, at the Liberty Theater, toward a better standard of musical attractions than has been the rule for some time.

Gradually the old musical comedy is giving way, and an improved taste seems to be in process of development. Sari is a dainty romantic operetta with characteristic music from the pen of a musicianly composer, bright, cheerful, melodious music that has not had its inspiration in the gutter.

We never expect to see an American company adequately bring out the atmosphere of a tuneful folk opera like Sari and The Jolly Peasant, and we do not find it fully developed in this instance. But Colonel SAVAGE has at least striven in that direction, and has given the roles to singers and interpreters who cannot be surpassed on the American stage. The work is presented in an artistic manner, and came in for a rousing welcome on the part of the first-night audience. Overwhelming applause was accorded to those numbers in particular which presuppose a musical taste in the public.

Apparently the public is turning away from the tainted piquancy of French farce set to music, and reverting to a standard in which a simple and direct story is harmoniously wedded to a good melodious score. There will always be a demand for extravaganza with musical accompaniment, ballet and spectacular effects; but there should be—and there is—a larger circle of playgoers who enjoy light opera in its best form, offering incentive to librettists and composers alike to be sane and artistic.

The Madcap Duchess had in round numbers seventy-five performances on Broadway, and deserved more. It is a healthy sign when artistic performances that do not have to depend on salacious subjects and clowning receive the support of the public.

TEAR NOT THE VEIL

MISS CONSTANCE COLLIER has something to say which we print in another column and heartily recommend to thoughtful players everywhere. Miss COLLIER calls attention to the mistake of the profession in making efforts to live the lives of other people, to break down the barrier which separates the stage from society.

THE MIRROR months ago touched upon this subject and took the stand now advocated by Miss COLLIER in the words: "We are cultivating the layman spirit. We are ashamed of our wings and are becoming merely 'ladies and gentlemen.'"

She glories in the exclusiveness of the player, in the very name of nomads and gypsies of the highways. She regards the outside world as the world of the Philistine, and that of the actor a domain which she would not exchange for a kingdom.

We must not take Miss COLLIER literally; but she is clearly right in principle. The stage is a world of illusions, and the people of the stage are a part of a fairy realm where the imagination rules supreme. Tear the veil from this realm of fancy, admit the layman spirit, the intrusive note of the practical, humdrum life, and your world of illusions is destroyed.

Every form of propaganda and publicity which deals with the lives and private affairs of our beloved illusionists is destructive of the feeling of awe with which we approach them—and is emptying the theaters. Bring the stage into direct touch with that real life which it imitates and you remove the mystery which is the incentive to us to fall under its magic. It breeds the feeling of over-familiarity. An actor should never be seen without his mask until he is so well established that he can give lectures on ethics. To see our favorite player too often in the whirl and confusion of Times Square is to dissociate him in future from the world of make-believe, and to see his creased trousers beneath the mask of Romeo. Between life and its realities, as Miss COLLIER poetically expresses it, there hangs the rosy veil of imagination. We love the illusion; the reality is not the concern of the worldly world.

"THE MIRROR'S" ANNUAL

THE MIRROR is proud of the many flattering commendations which it has received on its anniversary number, issued last week, and thanks its patrons for the liberal support they have given the paper. The issue consisted of 76 pages, as against 64 in 1913, an increase of 12 pages. There was an increase of 40⁷/₁₀ per cent. in the amount of advertising, represented by 115 columns, as compared with 81½ for 1913, and 19,320 lines of advertising, compared with 13,692 for 1913, an increase of 5,628 lines. As to the character of the reading matter, the universal approval of its readers speaks for itself.

SPARKS

Strollers and Vagabonds

(Constance Collier in the New York Times.)

This is our official title in the mother country. A title full of imagination and possibilities—a title the actor loves, but the charlatan resents, for it is a touchstone and it is true, and truth is always beautiful, if a little cruel.

What are we? Gypsies of the highroad—nomads. Our place (if we ever win it) a frail shrine in fleeting and unstable memories. Yet we who are truly of the theater love it, and would not change with a king upon his throne.

For we are the blessed and the elect. Grown-up children, we play our lovely childish games of make-believe, aspiring always. We are the heroes and the dreamers. We live, as all the world would wish to live, in the midst of great ideals. We are the friends of poets. We learn the beauty of common things. Between life and its realities for us there hangs the rosy veil of imagination—and through it our sorrows are kind and our joys and triumphs are blessed.

What great actor in the history of the theater—what really great actor—has died a rich man? Kean said, upon his last appearance "I came to the stage a poor man, and I leave it poorer." Yet who would change his endless and undying glory for a bank account? Indefinable glory! Unfading is the glamour that hangs about him forever.

Dear theater, proscenium, arch, gaudy curtain, flaring lights, spangle, tinsel, tarlatan, and the poets—what have you to do with the immaculate gentleman, devoid of emotion, who only sees the dollar? He belongs to the other side of the veil. Would he join the caravan and act under the stars, like Molière, happy and hungry on the highroad? For if the soul is winged, what do surroundings matter?

In the theater to-day we are forgetting our clan. We are cultivating the layman spirit. We make a fuss about the importance of our names upon the bills, as if the printed word or electric sign was the stamp and hallmark of the gods. We are ceasing to be men and women and comrades, sharing and aiding for the common cause—banded together against our enemy, the Philistine. We allow ourselves to be patronised and exploited. We are ashamed of our wings and are becoming merely "ladies and gentlemen."

The world wants from the actor elemental feelings, unexpected thoughts, flashing illumination—some sort of glamour so that for the moment it is deluded into believing that life is not entirely flat-footed, but if actors are going to be the same as everybody else, why trouble to go to the theater? Why pay $2?

Rather, put a comfortable armchair in the front garden and watch the world go by.

Personality is merely the art of being individual—yet we seem to be ashamed of that very quality; we try so hard to be like everybody else—not to be different. The only valuable assets for the theater are imagination and personality. There is no enduring interest, or there should not be in the private lives of actors and actresses. The result in their art or acting is all that concerns the world.

Would we care if Mrs. Siddons ate peas with a knife if we could see her play Lady Macbeth?

The actors in England agitated until they got this fantastic title done away with, because they regarded it as a slur upon their calling, and their very action is typical of the defeat of the theater. We should be proud to be, and not ashamed of being, children of the caravan—rogues, vagabonds, gypsies.

A PAPER OF IDEALS

(From the Indianapolis News.)

THE NEW YORK DRAMATIC MIRROR, the only one paper with a genuinely constructive interest in the theater, and a widespread appeal to theatergoers as well as actors, has become the property of its present editor, Frederick F. Schrader, and Lyman O. Fiske. THE MIRROR was founded Jan. 4, 1879, so that to-morrow is its thirty-fifth birthday. It has always maintained a high position in the world of the theater, and for many years was the mouthpiece of one of America's most intelligent and high-minded managers, Harrison Grey Fiske. THE MIRROR henceforth will be owned and operated completely by men without financial interest in the various phases of the theatrical business.

EDITOR'S LETTER BOX

(Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players, whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.)

EMIL H. BEYER.—If you wish to reach Eva Tanguay, address her care DRAMATIC MIRROR.

SUBSCRIBER.—The Ghost Breaker is not playing now, but the authors are now arranging to put the play out again shortly, under their own auspices.

EDITH DAVIS.—The above answers your inquiry. Watch "Dates Ahead."

E. M. F.—Lew Fields's business office is in the Broadway Theater, 148 Broadway, New York. Mr. Fields is no longer manager of the Forty-fourth Street Music Hall.

GORDON V. MAY.—Write to the producing department of the United Booking Offices, Putnam Building, New York city; Joseph Hart, New York Theater Building, or Mary Asquith, 145 West Forty-fifth Street, New York city. All these are looking for good vaudeville sketches.

H. B.—There are no one-act play contests going on in New York city. Lew Fields some weeks ago announced that he was in the market for one-act plays and sketches. Since then he has withdrawn from the Forty-fourth Street Music Hall. There was no competition included in this proposition. The Princess Theater, Holbrook Blinn, producing manager, is always looking for good one-act plays.

K. D. McM.—For playlets and sketches write to Edgar Allan Woolf, 610 West 111th Street; Mary Asquith, 145 West Forty-fifth Street; Sydney Rosenfeld, 1482 Broadway, Room 613; Dick and Fitzgerald, 10 Ann Street; Thomas Gray, care DRAMATIC MIRROR, New York; Littell McClung, Grand Opera House, and Dramatic Publishing Company, 542 Dearborn Street, Chicago. Yes, there is a Mrs. De Mille in this city. If you are willing to make an investment in a production we can get you a first-class composer.

SETTING THINGS RIGHT

Editor DRAMATIC MIRROR:

SIR.—Will THE MIRROR kindly permit the writer to express a few thoughts anent your dignified, praiseworthy, and well-intentioned editorial in this week's paper on "Drama of the Uninspired"?

We agree most heartily with your conclusions, but regret that the part of them that refers to the dramatic episode, War, recently played at the Toy Theater, Boston, is based on erroneous premises.

The reviewer whom you quote in describing the plot missed many points of the story. The young soldier did not come home "to see his wife and child"; rather he had barely escaped from the enemy's camp where he had been apprehended as a spy; was tracked, as he supposed, by a hostile soldier and took refuge in his mother's house after evading the pursuit, only to discover, by a knocking at the door, that he was closely followed. The wife had died, not from starvation, but from the birth of her already dead child. No soldiers were "seen without." The pursuer is the father of the boy, arriving in the dusk at the enemy's uniform he wears. The enemies have not been driven out of the territory"—they are close at hand.

These corrections may not lighten the tale, but we think they do fully serve to draw it away from the morbid toward the pitiful. The chief point seems to be that it is unsafe to draw conclusions from an unauthentic report.

The objective of war is the destruction of human life, and the taking of the life of the youth by his mother was the direct result of war. The moral of the play, apparent to all its auditors except your other mistaken reporter, he of the *Transcript*, is thus clearly shown when you have the true plot—that war is needless and its murders are in the same category.

Thus falls to the ground your charge that either the play or its author sought to imply "an intellectual standard distinguishing their worshipers as endowed with tastes superior," etc. We are sorry for any one who can see no "ethical utility" in a play which argues directly and succinctly against the horrors of war and its consequences by showing a *pitiful* and not a *morbid* example of them.

We are heartily in accord with your opinion that plays which "only shock without leaving a sense of pity," are deserving of the scrap heap. We merely have tried to show that War is not one of them. The play ends with the father's tender forgiveness of the mother, putting the blame where it belongs—on war.

For identification, the writer is the acting manager of the Toy Theater. He was instrumental in choosing the play for performance, worked over it with the author, acting on suggestions from Professor George Pierce Baker, of Harvard University, and put the piece on the stage. This letter is not written in any official capacity, and is not intended for print, though you may so use it if you wish. The sole object of the communication is to put THE MIRROR (and the "Toy") in the right.

The reviewer on the *Transcript* whom you quote is the same gentleman who declared a bunch of laurel to be "holly," and described an authentic Persian vase from a private collection to be an article "given away with a pound of tea." It would not seem to be an unfair conclusion that his knowledge of botany, ceramics, and plays seems to be somewhat faulty.

Very sincerely yours,
RUSSELL CHURCHILL.

(Or are you merely beating your own Princess over the shoulders of our Toy?)
BOSTON, Jan. 9.

On the Rialto

Now they say that Texas Guinon never was fat. Oh, unkind world!

♣

When Robert W. Chambers started to work he always tackled the hardest things first. His first picture, painted with the *Salon* in view, was of an extremely difficult subject, and also extremely large. It represented, he says, more muscle than intellect. His first novel was planned for three volumes, but he doesn't recall getting beyond chapter three of volume one.

♣

A New Year's gift to Captain Basil Hood of London, from Holbrook Blinn, of the Princess Theater, was a series of phonograph records of the dialogue in Ib and Little Christina, the special Christmas playlet given at two matinees. Captain Hood did not witness either performance. Captain Hood and Mr. Blinn collaborated on the piece thirteen years ago, when the two were struggling for recognition.

♣

When Richard Bennett played Damaged Goods in Harrisburg recently an old Catholic nun and a very young novice were seen in whispered conversation at the door of the Majestic Theater. At length they entered. "We should like to look at some of the damaged goods you have," said the aged nun. "Have you any blankets?" The box-office boy saw the joke. "No," said he, smiling into the sweet old face. "Nothing but live stock."

♣

Two letters were recently printed in different New York papers, the *Tribune* and the *Herald*, from persons desirous of remedying certain box-office evils. One from R. A. H. of New York, suggests that in order to end the ticket speculator nuisance, Augustin Daly's plan of having joint agencies of each theater located in various parts of the city, would be practicable. The other letter, which comes from Mary Scott Rowland, of London, advocates the passing of an ordinance which would make it a misdemeanor to dispose of a theater ticket in excess of the price stated thereon.

♣

There is a good story that has come breezily to the Rialto for the second time and is still worth retelling. An American in Paris, at a cafe, happened unintentionally to give offense to a French gentleman, who promptly came over, left his card, and requested the American to name his seconds. The American picked up the card, saw it held the name of a famous matinee idol, wrote "Admit One" across the top, and went that night to see the play.

♣

John P. Wilson, author of the spectacle America, at the New York Hippodrome, tells of a vaudeville actress who was told that her ex-husband was appearing in a dramatic sketch at a downtown theater. Wishing to see the style of character he was impersonating, she went to the theater with a friend. A search of the programme failed to reveal his name, so she was compelled to control her impatience until the curtain rose on the sketch. A well-dressed, quiet-mannered man appeared, and in a pleasant voice began to read his lines. She looked and listened for some minutes. "No," she said in a tone of finality, "tha's not him." But toward the end of the playlet a recrimination scene occurred between the actor and a woman, his voice changed to an angry snarl ,and he violently flung the woman to the floor. "That's him;" exclaimed the wife-that-was. "I recognize the same old slam!"

DOROTHY JARDON QUITS

Leaves Loew Production of "Pleasure Seekers" in Detroit, Alleging Ill Treatment

Last Wednesday night, in Detroit, Dorothy Jardon deserted The Pleasure Seekers, of which attraction she was the star. The Pleasure Seekers played at the Winter Garden, of this city, in the early part of the current season.

For some time past Miss Jardon is said to have expressed dissatisfaction with her position in the Loew production, finding fault with several details in the management's treatment of her. It is said that Miss Jardon may be seen shortly on Broadway in a new piece.

RUTLAND'S NEW THEATER OPENS

The Playhouse, Rutland's new theater, Thomas Boyle, manager, had its opening night on Jan. 15 to a large and fairly satisfied audience, with The Chocolate Soldier. This new theater is modern and up-to-date, with a seating capacity of 780.

This city, which only two years ago had nothing to handle good attractions, is now equipped to present the best and largest road attractions. Together with the new theater there are the New Shrine Theater, Roger Flint, manager; the Grand, a motion picture and vaudeville house, Roger Flint, manager, and the Colonial, Thomas Lyons, manager, a motion picture house.

JAKE HEYMAN.

PROSPECTIVE NEW PRODUCTIONS

MUSICAL "UNCLE TOM"

Nelson Roberts to Put Arthur Pryor Version on Tour in the Early Spring

The Nelson Roberts project of some time ago to put out a musical version appears to be on the way to materialization. Word has just come in that Arthur Pryor has practically completed his work on the production. The lyrics are by John Frederick.

Under title of Uncle Tom, the piece will be sent on tour in the early Spring. The direction will be Nelson Roberts. The company is not yet altogether assembled.

"THE UNWELCOME GUEST"

Prof. Brander Matthews Once More Essays Playwriting for Amelia Gardner

It is said that Brander Matthews, professor of dramatic literature at Columbia University and author of a number of textbooks on drama, not to ignore some contributions to playwriting in the way of original pieces and pieces in collaboration with well-known authors, has written a play called The Unwelcome Guest.

The cast will be headed, according to report, with Amelia Gardner and Mrs. Louis James. Mrs. Louis James was last appearing in vaudeville in a sketch.

"SPECKLED BAND"

Liebler Revive Conan Doyle Dramatization, with Lyn Harding as Dr. Rylott

Lyn Harding, who recently planned to return to London following his season in Winthrop Ames's production of The Great Adventure, has been engaged by the Liebler Company to appear in a revival of the stage version of Sir Arthur Conan Doyle's novel, "The Speckled Band."

This play was done in New York some time ago with Irene Fenwick and Edwin Stevens, with only an indifferent success and much division of opinion on the part of the critics. The beginning of the revival will take place in Chicago early next month at the Studebaker Theater. It is said that the part of Dr. Rylott, which will be taken by Mr. Harding, exactly fits his capabilities.

"MISS RABBIT FOOT"

Klaw and Erlanger Purchase Rights to That and All Others by Same Composer

The exclusive American rights to all of the musical pieces of Emmerich Kalman, the Hungarian composer of Sari, now playing at the Liberty Theater, have been secured by Klaw and Erlanger for the next five years.

Kalman's new opera, now almost completed for production, is called Haeschenfoetchen, or Miss Rabbit Foot. The composer is a resident of Budapest. Until his compositions attracted attention, he was the musical critic of the leading newspaper of that city, the *Pesti Herlap*, of which Frans Molnar is editor-in-chief. Kalman is now in his thirty-second year.

"THE PUBLIC EYE"

With Piece by Harriet Ford and H. J. O'Higgins Start John Rumsey as Producer

John W. Rumsey, having found play-broking so profitable, has taken the next step, and is now reported to be actively engaged with two or three associates in producing.

The first production is now in rehearsal. It is reported to be a detective play by Harriet Ford and Harvey J. O'Higgins, who were collaborators on The Argyle Case with Detective William J. Burns. It is said that Ernest Truex and Ada Dwyer have been engaged to head the company, while John N. Wheeler, who was stage-manager of The Governor's Lady for a number of seasons, is reported to have an important part. The appearance of Ada Dwyer would tend to discredit the story that she is to appear in a new play by Eugene Walter called A Plain Woman. The Ford-O'Higgins play will be rehearsed in New York for three weeks, after which it will open out of town for about two weeks and then will probably come to New York for a season, provided it meets with the expected success.

The next offering will be made early next month. It is a farce by Kate Jordan Vermilyea called The Public Eye. It was originally called It Pays to Advertise, but that title was discarded, as Cohan and Harris have announced a play by Walter Hackett and Roi Cooper Megrue of the same name.

Provided The Public Eye makes good, two other pieces will follow soon after.

"MADAME MOSELLE"

Chase and Everall Production Now in Rehearsal for Chicago Opening

Madame Moselle, the new musical comedy, of which the book was adapted by Edward Paulton, with music by Ludwig Engländer, is now in rehearsal. The production will be made in Chicago, sometime early next month. Among the principals already engaged are Diane D'Aubrey, Laura Burt, Ernest Lambert, and Helen Mostyn.

The production will be under the direction of Chase and Everall.

"THE DEAR FOOL"

Henry V. Esmond Soon to Follow "When Eliza Comes to Stay" with New Piece

The second production of Henry V. Esmond and his London Criterion Theater company will be The Dear Fool, a play by Mr. Esmond himself. The piece will be given at the Garrick Theater Jan. 26, the house being closed this week.

This is the play that was presented for a single performance in London before Mr. Esmond sailed for America. Two more players are required for the presentation, so two English actors are now on their way to New York to complete the cast.

NEW SELWYN PLAY

Edgar Turns to Playwriting Again with "Rolling Stones," After Long Silence

The author of The Country Boy and The Arab is reported to be making active preparations to invade Broadway again with a new comedy. So it is said that in the near future Rolling Stones, by Edgar Selwyn, will be produced.

Two wanderers who essay a living by their wits constitute the central figures. The manner in which the two come together is based upon an incident in Mr. Selwyn's early life in which he tried to commit suicide and then became friends with a thief who subsequently held him up.

FIRE AT BALTIMORE

Quick Action of Stage Employes Saves Three Theaters from Destruction

BALTIMORE, Jan. 19 (*Special*).—Quick action and presence of mind on the part of the stage employes of the Auditorium, Maryland, and Academy of Music saved these playhouses from total destruction by fire on Tuesday night of the past week. The three houses are built together in a triangle, with the Hotel Kernan. A closed areaway separates them in the rear. This space has been used for the storing of scenery by both the Auditorium and Maryland theaters, and it was here that the fire was discovered shortly after 7 o'clock. The flames quickly made their way to the stage and dressing-rooms of the Auditorium occupied by the Poli Players. The principal members of the company were dining in the Hotel Kernan, but as soon as the fire was discovered they attempted to make their way to the dressing-rooms to save costumes and other valuables, but the dense smoke hindered their efforts considerably. All three houses were filled with a dense black smoke, and had the fire occurred an hour later there is no saying what would have occurred. The damage to the Academy and the Maryland was very slight and confined entirely to the stage. The damage at the Auditorium was much greater, the stage and dressing-rooms being flooded by the water.

Manager Tunis F. Deap, of the Academy, was on hand and himself directed his men, doing much valuable work in preventing the spread of the flames. The curtain at both the Maryland and Academy rose on time, but the performance at the Auditorium was delayed for over an hour, and for a time it looked as if the house would not be able to open. When the curtain finally did go up to a capacity audience the players were greeted with tremendous applause for their pluck. The members of the cast played their parts in their street clothes and without make-up, and the audience seemed to enjoy the novelty.

Among the players occupying the playhouses at the time of the fire were Robert Edeson, Wilton Lackaye, Florence Rockwell, Max Figman, Rose Coghlan, Lydia Dickson, Lowell Sherman, Grace Huff, Forrest Orr, Gertrude Vanderbilt, Bert Errol, Mrs. Gene Hughes, George Moore. None of them suffered any losses.

I. BARTON KERIS.

FORBES-ROBERTSON FAREWELL

The concluding New York appearance of Sir Johnston Forbes-Robertson will take place on the stage of the Manhattan Opera House on Jan. 24. The evening programme will begin with the first act of The Passing of the Third Floor Back, the sphinx scene from Cæsar and Cleopatra, the third act of The Light That Failed, and the last act of Hamlet. It is possible that the English star will also make a farewell speech.

BURNS TRAILS PLAY PIRATES

Oliver Morosco has made arrangements with the William J. Burns Detective Agency for their force to keep on the lookout for pirates who might attempt unauthorized productions of Peg o' My Heart or other plays owned or controlled by the Western manager, also to protect song rights reserved for musical pieces. Mr. Morosco recently prevented a film company at Los Angeles from using Help Wanted in pictures.

The PUBLICITY MEN

Anna Marble is busily working on the publicity for the A. H. Wood's production of The Yellow Ticket.

Lee Kugel is still making inroads upon the monthly publications in the interests of Adele.

Wallace Munroe is now in advance of Madame Tetrazinni's trill. At present Wallace is an authority on Italian repertoire.

Miss Beulah Livingston is doing the publicity work for The House of Bondage. Her offices are in the Knickerbocker Building.

Tarkington Baker is conducting the way for the bliss of The Honeymoon Express. He is collecting tickets with the enthusiasm of a real railwayman.

After the success of Sari, Percy Heath is no longer in a delicate position in saying fine things about this Hungarian operetta, of which he is an adapter. So with Julian Johnson, author of Hari-Kari, at the Princess.

J. Clarence Hyde, press representative for Klaw and Erlanger, is the author of an excellent article in the Sunday *Sun* of recent date, comparing Gay's The Beggar's Opera with The Little Cafe. Also he has to his credit some excellent spreads for Young Wisdom and The New Henrietta.

There is a new song out, called "Kitty MacKay." Ever since the unauthorized use of The Trail of the Lonesome Pine as a song title proved its fine publicity value, the use of music founded on play names has taken rank as a fine press stunt. First there is Peg o' My Heart and then Rebecca of Sunnybrook Farm.

Thomas W. Ryley, producer of The Queen of the Movies, issued orders that during the recent cold snap all the chorus girls in the new musical piece must wear woolen stockings, petticoats and high shoes. The success of the play is largely due to the chorus. Joe Drum is the press representative.

Edwin Dunn has been out of town for the past few days on Cohan and Harris business, and incidentally to continue his countrywide search for a color-blind assistant. Eddie has been putting over a pile of publicity of late. We wonder if he was responsible for having white space where one sheet of a twenty-four sheet for Seven Keys to Baldpate should have been. It stood that way all over town for several days before the missing sheet was plastered on, and attracted considerable attention.

William Bartlett Reynolds is circulating a herald for Ethel Barrymore in Tante, bearing a fac-simile of H. T. Parker's preliminary review of the play as given in the Boston *Transcript*. Billy, by the way, was the recipient of an unusually fine Christmas gift this past holiday season. As Billy was the man ahead of Kyrle Bellew when the final curtain fell for that distinguished actor, Frank Connor presented him with a dress set of studs and cuff links worn by Mr. Bellew for five years before his death.

A treasurer's ability to whistle is a decided asset in musical comedy exploitation, according to A. Toxen Worm at the Forty-fourth Street Theater. By his account the treasurer at that house was requested by a lady over the telephone to whistle a waits number from The Girl on the Film, which is the current attraction, that she might be sure that this was the piece a friend recommended. The treasurer's noble effort assured her, following which he succeeded in selling her two orchestra seats for the night's performance.

That spectral figure distinguished by two flashing J-J's across its bosom, that lets itself into the Morosco offices in the Longacre Building nearly every night on the stroke of twelve, is none other than our old friend Julian Johnson, of the Princess Theater, who thus returns to his old haunts to relieve his chest of an extraordinary volume of work. The watchman reports that frequently at midnight he stops beside the door to see the electricity flow. Over at the Princess, Julian has been committing some more of his ideas to paper for Kitty MacKay, which is now under his especial supervision. A recent one is a picture showing all New York coming to pay homage at the Comedy Theater.

BUY "KITTY MACKAY"

It is understood that two New York managers, impressed by the excellent showing made by William Elliott's production of Kitty MacKay, have taken a financial interest in the piece. They are F. Ray Comstock and Morris Gest. Mr. Gest, it is said, has taken a half interest and Mr. Comstock a quarter, leaving Mr. Elliott a quarter.

Mr. Elliott, whose appearance in the forthcoming New York production of Jack Lait's drama, Help Wanted, was recently announced, has absolutely repudiated every rumor conecting his name with any enterprise other than the Scotch comedy.

CANADIAN PLAY PIRATES

Bill to Protect American Plays to Be Introduced in Parliament This Winter

PORT ARTHUR, CANADA (*Special*).—The Producing Managers' Association in New York city is manifesting an active interest in a bill for the punishment of Canadian play pirates, which is to be introduced in the Canadian Parliament this Winter.

One reason that the Dominion is considered uncertain territory for visiting companies is the lack of copyright protection. Many of the best American companies which have visited Canada in pronounced hits during past years have done poor business because the novelty had been worn off their attractions by reason of unauthorized productions by stock and cheap repertory companies which had anticipated them. Canada is the loser as much as the visiting companies, since under prevailing conditions some of the best attractions see no inducements to cross over the northern border.

Some of the resident Americans in Canada are aiding the movement by every means at their command, and none has been more active than your own Ralph Stuart. The Board of Trade of Port Arthur recently tendered the American actor a reception, which took place at the Grill Café, and was largely attended. Mr. Stuart made a vigorous and exhaustive plea for a Canadian copyright law to protect American and English plays throughout the Dominion, and furnished a number of telling arguments in support of his plea, citing his own experience in producing a supposedly new play which he found had been played in this section at least twelve times.

"The institution I represent in your city is not maintained by art alone," he told the Port Arthur business men. "Art is the product I have to sell. Money is the commodity which I must receive in exchange for that art. So you see your lines of business and mine are not so widely different as is commonly supposed. I am here as a specialist in the business of affording the best plays the market offers, and played by the best actors obtainable.

"On my success or failure the livelihood of thirty people must stand or fall. Eleven of these people are directly in my employ and the remainder are employed in the various capacities necessary for the maintenance of a first-class theater."

The Port Arthur *Chronicle* reports the session at some length, and says:

"It appears that there is nothing to prevent the theft of plays in this country, and that the practise is very widespread. At the next session of Parliament an amendment to the copyright act will be sought for the protection of playrights.

"After hearing Mr. Stuart's argument, a committee was appointed, consisting of President King, Secretary Goodier, Mr. I. L. Matthews, Mr. D. F. Burk, and Ald. Cowan, to confer with Mr. Stuart and draft a resolution in support of the amendment, to be submitted to the Board of Trade.

"A hearty vote of thanks was tendered Mr. Stuart, and it was decided to have a Board of Trade night at the Lyceum, when members and their ladies will turn out in full force."

"IOLE" WITHDRAWN

Authors Decline to Make Changes. So Frazee Stages "House of Bondage"

After an engagement of only three weeks, the production of Iole was withdrawn on Saturday night. While the critical reception of the piece was highly favorable, and evidence of public approval was regularly deposited in the box-office, the management saw greater possibilities, provided a few changes were made. But the authors declined to sanction them, so Mr. Frazee, who controlled both production and theater, ordered Iole withdrawn and arranged for the substitution of The House of Bondage.

Inasmuch as The House of Bondage has attracted considerable attention for its sensational scenes, and its presentation at the Cecil Spooner Theater caused the arrest of some of the principals, Mr. Frazee is reasonably certain that he is presenting a money-maker, direct revenue being the object of his theater and all non-philanthropic institutions.

Much indignation is being expressed by Robert Chambers and his associates. It is likely that they will endeavor to arrange for the disposal of Iole elsewhere and to send it on tour.

Of the players who are now appearing in Iole, Ferne Rogers is one who refuses to accept the situation with equanimity. She has placed her case in the hands of her attorney for the collection of two weeks' salary, which she declares is due because Manager Frazee did not give her the stipulated notice.

Roscoe Crosby Gaige, of the Selwyn office, who represents Mr. Chambers, is making every effort to find someone who will undertake the continuance of the production, and in fact declares himself ready to take a share in the venture with a number of others, provided a suitable theater may be found to house it.

THEATER CHANGES HANDS

ELGIN, ILL. (*Special*).—It is reported here that Mrs. George Warburton, of Villard, Minn., on Jan. 8, sold the Derthick Opera House, at Belvidere, Ill., to W. C. Conway, of Decatur, Ill.; consideration, $12,000. The Derthick Opera House plays vaudeville and standard road attractions and is the leading theater of Belvidere.

(Mrs.) J. A. DUMSER.

GRAFTING A THEATER

Public Official Charged with Heinous Offense by Theatrical Manager

The manager of one of the largest motion picture theaters on Broadway is authority for the following story of a special kind of graft, which, if so, should prompt the District Attorney's office to immediate action:

The fire marshal, the allegation charges, recently approached this manager and asked him to employ a relative, who was working six days a week, for Sunday as well, at an extra $10 compensation, in order to give the man a larger weekly earning. The manager replied that he could not do so, because he had neither use nor room for an extra man. On the following Sunday, while the theater was crowded, a fire inspector appeared and peremptorily closed the house, on the pretext that the water tank was empty and that the theater must remain closed until the tank was refilled. The order was, of course, complied with. An investigation was promptly instituted by the manager, during which an employe communicated the information that a member of the fire department had turned off the water, which caused the emptying of the tank.

MME. AGUGLIA BACK

Italian Actress Here for Special Two Weeks' Engagement at the Thalia Theater

Madame Mimi Aguglia and her Sicilian Players have returned from Boston, where they played last week, to give a special series of performances in the Italian quarter of New York. Her most recent New York appearance was at the Comedy Theater in conjunction with The Marriage Game. She will appear this time at the Thalia Theater.

In her company are twenty-one men, women, and children. Madame speaks only French and Italian, but is studying English, and hopes in a season or two to be able to present work in that tongue. An Italian stage crew has been specially engaged by the Shuberts for her season in this country.

NEW PRODUCING FIRM AT TOLEDO

TOLEDO, O. (*Special*).—The Joseph Wiemer Company, a new producing firm in the "pop" field, recently brought out Oscar and Adolph, the new cartoon melange, with book by Fred Schaefer, lyrics by Clarence Linder, and score by Phil Schwartz. This musical comedy is making money in the smaller cities. This week it plays the Valentine Theater, Toledo. The Auditorium Theater, Toledo, is the present cradle of the firm's output, but, according to Nat Wright of the Toledo *Blade*, who with Harry Thalheimer is interested in the company, Chicago will be the city selected for the staging and premiere of the new dramatic comedy being written for the producers by Clarence Linder. Joe Wiemer will have active charge of the firm's affairs.

C. B. SENFT.

NEW THEATER AT WINCHESTER

WINCHESTER, VA. (*Special*).—The New Empire Theater, built at a cost of $50,000, was formally opened here Jan. 7. A Modern Eve company was the attraction, and played to capacity business. This theater is said to be the handsomest in the South, having a stage large enough to present any attraction and a seating capacity of 950. Especial features attractive to the profession are the dressing-rooms, which are supplied with hot and cold running water, and are prettily decorated, well heated and lighted. W. H. Baker is the owner and J. H. Henry the manager.

RANDOLPH T. MCGUIRE.

MARTIN HARVEY TOUR

Martin Harvey opened his Canadian tour at Halifax, N. S., on Jan. 8. His opening bill was The Only Way and The Breed of the Greshams. Record receipts for the theater were taken in three nights and a matinee. The company includes Hugh Casson, Sydney Coltson, David Black, H. McHugh, Martin Harvey, Charles Glenney, Eugene Wellesley, Charles J. Cameron, Frank Forbes Robertson, B. F. Francis, J. E. Fraser, W. Abbey, Paul Barry, A. Robinson, H. James, Harold Carton, H. Blackburn, A. Lloyd, Maude Rivers, Ada Palmer, Bessie Elder, and N. de Silva.

NATIVE PLAY FOR STAGE SOCIETY

The Stage Society of New York will give its third play of the season next Sunday night, and for the first time in the history of the organization a play by an American, on Western American life, will be the offering. Heap Game Watch, a problem play in three acts, is by Elizabeth Read, a comparatively unknown playwright. The piece is being rehearsed under the direction of Thomas A. Wise. The cast assembled includes Gail Kane, Charles Lane, John Cope, Ferdinand Gottschalk, Thomas A. Wise, Jessie Graham, Carree Clarke, Paul Gordon, A. H. Pritchard, and Thomas Reynolds.

MME. NORDICA IMPROVING

Latest reports from Thursday Island have it that Madame Lillian Nordica, who has been gravely ill with pneumonia, in consequence of the shipwreck of the steamship *Tasmon* in the Gulf of Papua, on board of which she was a passenger, is showing encouraging signs of improvement.

MUNICIPAL THEATER

Northampton Civic Pride and Art Sense Scorns Deficit, but Continues Performances

NORTHAMPTON, MASS. (*Special*). — Business and other conditions generally affecting the theater this season have precipitated a general discussion of the affairs of the Municipal Theater at Northampton, where business has not been equal to that of last season. A meeting of exceptional interest was held at the theater on the afternoon of Jan. 9, when citizens were given a statement by President Burton of Smith College, chairman of the board of trustees of the Academy, of the actual financial condition of the theater, which is municipal in ownership, but which, in its present capacity of a people's theater, has been financed by a generous citizen, the son of the donor of the theater.

The guarantee fund thus furnished has been drawn upon to such an extent that the future of the experiment seems in doubt, unless the people of the city take some definite responsibility toward its support. After President Burton's statement the meeting was thrown open for general discussion, which was carried on with an animation, and an illumination to the average theatergoer of theatrical business and conditions, that made the occasion unique. Among the impromptu speakers were several of the residents of this section of New England whose names are widely known through their literary output. College teachers, authors, ministers, professional men, mothers, college house matrons, and representatives of the average theatergoer were among those who rose to explain what they expected from the city's theater.

Mr. Bertram Harrison and Miss Jessie Bonstelle, managers, were present to answer questions, and both gave some very effective presentations of the situation. There was much discussion of the sort of plays to be given, and this, with other aspects of the situation, are being continued at committee meetings and through the local press.

While, naturally, there is wide and characteristic divergence on the subject of plays, and other sources of weakness and strength in the present experiment in municipal amusement, there was a decided agreement that the city wished the Northampton Players to continue. A committee from the Board of Trade and a citizens' committee, appointed by the chairman of the board of Academy trustees, now have the matter in charge, with the prospect that enough tickets will be taken weekly to assure the continuance of the plays for the season. A committee also has been advised to act with the managers with regard to the selection of plays. The affair has brought forth a general expression of appreciation for the efforts of Mr. Harrison and Miss Bonstelle in the interests of the theater. There also is a strong local feeling that such a meeting, awakening citizens to their share in the movement, was a desirable thing for a theater with a municipal ideal; and fortunate also to have the theater itself the scene of such an agitation of the drama's place in community life and its possibilities in community culture. Gerald Stanley Lee, author of Crowds, who made one of the most effective speeches, summed this up in his expression of pleasure that, at last, the city had a "spiritual center;" such a clearing-house of opinion as hitherto had been offered only by "Dragon's Barber Shop."

MARY K. BREWSTER.

MARTINI LOSES VALUABLES

On the night of Jan. 5, during the first act of The Lure, which was playing at the Majestic Theater, Brooklyn, a thief entered the dressing-room of Mortimer Martini and carried off a pair of diamond cuff buttons and gold watch and chain belonging to him.

TACOMA MANAGER MARRIES

Charles E. Herald, manager and president of the Tacoma Theater, was married recently to Miss Ida Platter, of Sumner, Wash. They were married in San Francisco at the home of the bride's sister. The marriage was a surprise to his friends, as he was considered immune.

FRANK H. COLE.

STAGE NOTES

Philip Dunning, who has been stage manager with the No. 1 Bought and Paid For company, has joined The Family Cupboard in the same capacity.

Dot Karroll is en route with The Little Millionaire company.

Frederic McKay has engaged Marie Flynn for the support of Blanche Ring in When Claudia Smiles.

Beatrice Herford will give three of her original monologues in the Lyceum Theater on Jan. 27, Feb. 3 and 10. The first was given yesterday.

Hereafter Lydia Kyasht will do a new dance every week of the run of The Whirl of the World at the Winter Garden. This week, instead of doing The Bluebird, she will do En Rose and Pas de Deux l'Amour.

Jeannette Gilder, literary critic and sister of the late Richard Watson Gilder, has assumed the personal managerial duties for Joan Sawyer, the tango dancer, who is now at the Folies Marigny, atop the Forty-fourth Street Theater.

The one hundred and twenty-fifth performance of To-Day at the Forty-eighth Street Theater was given on Monday night.

As a special feature of the fiftieth performance of High Jinks, on Tuesday, Rodulph Frimi, the composer, appeared as solo pianist.

NEW YORK THEATERS

HIPPODROME
Sixth Ave., 43d-44th Sts. Evenings, 8. Daily Matinees at 2. Best Seats $1.
AMERICA
1000 People | Increased Orchestra | 200 Horses | 50 Indians

SHUBERT Thea., 44th W. of B'way. 'Phone Bryant 8430. Evgs., 8:15. Mats., Wed. and Sat., 2:15
A THOUSAND YEARS AGO
A Romantic Fable-Play of the Ancient Orient

Booth Theatre 45th St., W. of B'way. Tel. Bryant 6240. Evenings, 8:45. Matinees, Thurs. and Sat., 2:30.
LAST WEEK
PRUNELLA
with Marguerite Clark

39TH STREET 39th St., near B'way Phone 473 Bryant Evgs. 8:20. Mats. Wed. and Sat., 2:20
DOROTHY DONNELLY
With LOU-TELLEGEN IN
MARIA ROSA

Phone 5194 Bryant COMEDY 41st St. E. of B'way Evenings, 8:15
Matinees, Tuesday and Saturday, 2:15
KITTY MACKAY
A NEW SCOTCH COMEDY
By Catherine Chisholm Cushing

44TH ST. MUSIC HALL Lew Fields, Proprietor
Just W. of B'way. 'Phone 7292 Bryant
Evgs. 8:20. Mats. Wed. and Sat., 2
George Edwardes' London Co. in
THE GIRL ON THE FILM
Everything as in England, Gaiety Theatre, London Cast

CASINO Broadway and 39th Street. Phone, 3846 Greeley.
Evgs., 8:15. Matinees, Wed. and Sat., 2:15.
HIGH JINKS

Winter Garden B'way and 50th St.
Phone 9460 Columbus. Evenings, 8:00.
Matinees, Tuesday, Thursday and Saturday, 2.
THE WHIRL OF THE WORLD
LYDIA KYASHT

LYRIC 42d St., W. of B'way. Phone 3216 Bryant. Evgs., 8:15.
Matinees, Wednesday and Saturday, 2:15.
GUY BATES POST in
OMAR THE TENTMAKER

WILLIAM A. BRADY'S
PLAYHOUSE
48th St., East of B'way. 'Phone 2628 Bryant
Evenings 8:30
Matinees Wednesday and Saturday, 2:30
BIG WHOLESOME SUCCESS
THE THINGS THAT COUNT

Direction WILLIAM A. BRADY 48th St. Theatre, Just East of B'way, Phone 178 Bry't
Evenings, 8:20; Mats., Thurs. and Sat., 2:20
TO-DAY
THE SENSATIONAL DRAMATIC HIT OF THE CENTURY

H. M. JORGENSEN,
Manager Crystal Theater, Dallas, Texas.

ERNEST SHIPMAN'S ROMANCE

Marries His Wife, Roselle Knott, for the Second Time

A romance somewhat out of the usual attends the marriage of Ernest Shipman and Helen Foster Barham, actress, since it was his second marriage to his bride.

In 1907, during the Heinse panic, Mr. Shipman, until then a successful theatrical manager, was practically wiped out financially. The following year his wife, Roselle Knott, served him in divorce action. He decided not to contest the suit, settled all his property, including the family home, upon her, and left for South America. When a year later Mr. Shipman returned to the United States, and finding that for technical reasons the divorce had not been granted, he secured one on the Pacific coast.

Shortly after that he became interested in Miss Barham, who was the star in one of his companies, and they were married in 1910, in Southern California, attended by his brother, Joseph Shipman, and William G. Colvin, a friend of many years' standing.

Mrs. Shipman, after the ceremony, retired from the stage, took up literary work, writing under the pen name of Nell Shipman.

When Mr. and Mrs. Shipman became residents of New York, their counsel, Thomas F. McMahon, advised them that, owing to the peculiar legal muddle of the divorce laws, and to protect the property interests of a son, who had been born, it would be advisable for them to have the ceremony performed again, which was done by the Rev. Gowan, in New Jersey. A particularly pretty piece of sentiment was the use of the same wedding ring at both ceremonies.

Mrs. Shipman is now a well-known writer of photo-plays, has written several vaudeville sketches, and is now dramatising a popular novel for one of the big producers. She is a Canadian by birth.

PROCTOR IN ALBANY

ALBANY, N. Y., Jan. 11 (*Special*).—Manager F. F. Proctor, of New York, who bought the Albany Grand Theater here last week, yesterday closed negotiations for the purchase of the Colonial, another theater in this city.

Mr. Proctor, in discussing his most recent purchase, said that he had not fully determined the policy which ultimately would be pursued in conducting the Colonial, but that for the present he would conduct it as a moving picture house, opening under that policy to-morrow night. The name he said would remain as at present. The Colonial makes the twenty-fourth theater in the Proctor Circuit. Oscar Perrin, who has been conducting the Colonial with Oliver Stacey, will continue as manager, and Mr. Stacey will be associated with the management of Proctor's Grand Theater.

GEORGE W. HENRICK.

MAUDE SEES "LITTLE CAFE"

On Thursday afternoon a special matinee of The Little Cafe was given by Klaw and Erlanger for Cyril Maude, who invited all the guests. Mr. Maude, who appeared in The Little Cafe in London, when it was given as a farce, had expressed a desire to see it done with music. In the audience were most of the prominent actors and actresses now playing in New York. Also, twenty-seven guests of the Actors' Fund Home had the pleasure of witnessing the performance at Mr. Maude's invitation.

NEW BOOKS

SCIENTIFIC AMERICAN REFERENCE BOOK, Edition of 1914. Compiled and edited by Albert A. Hopkins and A. Russell Bond. With 1,000 illustrations. New York: Munn & Co. 597 pp. Price, $1.50 net.

This is one of the most valuable books that has reached THE MIRROR'S editorial desk in many months. The publication is by the editors of the *Scientific American*, divided into two parts, statistical information and scientific information. Mr. Hopkins, who has edited the first part, is distinguished in his field as an authority, but in all details the work shows that care and manner of treatment which makes it not only a valuable but an exhaustive and popular handbook on questions of daily recurrence. The *Scientific American* receives annually about 15,000 inquiries for information which cannot be readily found in textbooks or works of reference. All this data is intelligently grouped and classified and presented in an intelligible manner for the convenience of the busy man and woman as well as the student and writer who requires information on population, social statistics, commerce, manufactures, railroads, mercantile marine, the Panama Canal, telegraphs and cables, wireless telegraphy, the world's telephone statistics, post office affairs, patents, trade marks and copyrights, armies and navies of the world, astronomy, meteorology, weights and measures, and endless other subjects. An article by Capt. A. T. Mahan, on the Command of the Sea, interesting facts about the development of dirigibles and aeroplanes from their inception and of great fighting ships of different nations are among the special features. The index by subjects fills eight pages.

G. K. FORTESCUE DEAD

George K. Fortescue, the well-known actor of burlesque and musical comedy, died at St. Vincent's Hospital, Jan. 13, of Bright's disease, from which he had long been a sufferer, and which had prevented his appearing in public for several years past.

Mr. Fortescue was a native of Manchester, England, and was in his sixty-seventh year. His father was Major Edwin Coghlin, an English army officer, who was stationed at one time in India, where his son accompanied him. At the age of sixteen George came to this country, making his first appearance on the stage in Boston. He next joined a stock company in Philadelphia. As Chlorinda in the burlesque of Cinderella, with the Wallace Sisters, he became a national stage figure, and his success resulted in his engagement by E. E. Rice for the part of Catherine in Evangeline, which role he portrayed for twenty consecutive years.

Other female roles, in which he was conspicuously successful, included the burlesques of Rose Eytinge as Rose Michel, Fanny Davenport as Mabel Renfrew in Pique, Babes in the Woods, in which he starred with William Mestayer, ran for a long time at Niblo's Garden. Later on he appeared in the long run of The Belle of New York at the Casino, subsequently going with the piece to London, where it ran for two years, prior to its starting on a world's tour. Returning to New York, Mr. Fortescue was seen in San Toy, at Daly's Theater. His last appearance was made in Rice's revival of Cinderella at the Children's Theater. In latter years he was occasionally seen in male parts.

Mr. Fortescue was a man of unusual size, which made his assumption of female roles especially ludicrous, though always piquant and elegantly costumed. He was over six feet tall and weighed more than 300 pounds.

Mrs. Fortescue, who was Viola Grattan-Plunkett, daughter of Mrs. H. P. Grattan, and his daughter, Viola Fortescue, now appearing in The Poor Little Rich Girl, survive him. The funeral took place on Jan. 15, from St. Vincent de Paul Catholic Church in West Twenty-third Street.

DRAMA INTERPRETATIONS

Miss Mannheimer, reader and interpreter of Shakespearean and modern plays, commenced a series of three morning readings of the modern drama at the Plaza Hotel, this city, Jan. 16, when her subject was Percy Mackaye's play, To-morrow. The Next Religion, by Israel Zangwill, will be the subject Jan. 23, and on the following Friday three contrasting one-act plays, The Far-Away Princess, by Sudermann; Soldiers' Daughters, by Cosmo Hamilton, and The Step-Mother, by Arnold Bennett, will be the offerings.

ACTORS' EQUITY ASSOCIATION

At the last meeting of the Council, held in the secretary's office, room 605, Longacre Building, New York city, the following members were present: Francis Wilson, presiding; Messrs. Howard Kyle, John Cope, Charles D. Coburn, Jefferson De Angelis, E. J. Connelly, Edwin Arden, Frank Reicher, Holbrook Blinn, and Richard A. Purdy, treasurer.

The following candidates were elected:

Florence Rittenhouse.	Leah Winslow.
Arthur Forrest.	Frank Fielder.
Alfred Swenson.	Blanche Bates.
Harry E. McKee.	Alexander Leftwich.
Morton Selten.	Maquita Dwight.
John Cumberland.	Amelia Bingham.
Marguerite Clark.	Edward Martindel.
Marion Lord.	Rockcliffe Fellowes.
Henry Jewett.	Frederick Smith.
Joseph Jefferson.	Frances Coleman.
Laurette Taylor.	John Charles.
Harry Lenard.	Vida Croly Sidney.
Ralph Marthy.	

The Council is eager to correct the false impression lent by a New York daily that the Actors' Equity Association has for its purpose in its discussion with the Managers' Association the matter of actors' salary. At no time since its inception has this been the intention of the association, except as respects the question of a full week's pay for a full week's work, and all other statements to the contrary are misleading and incorrect.

By order of the Council,
JOHN E. WARNER,
Acting Secretary.

SMALLPOX SCARE AT THE FALLS

NIAGARA FALLS, N. Y. (*Special*). — This city is at present in the grip of a smallpox scare in which, it is said, people with nothing more than a pimply face are haled to the pest house, or immured in their houses, where they are fumigated and guarded against the possible contamination of others. The Anti-Vaccine League has entered the fray, hurling their protests at the local physicians, who are reported to be responsible for the agitation. Altogether there has been a merry war, but it is hoped that the end is in sight. Business at the theaters has been affected considerably, but the managers expect to weather the storm without serious results.

"MARIA ROSA" AT NORWICH

NORWICH, CONN. (*Special*).—Dorothy Donnelly presented her new play, Maria Rosa, at the Davis Theater Jan. 10, and scored a triumph. She was supported by the eminent French actor, Lon Tellegen, who made his first appearance as an English-speaking artist in this play. Miss Donnelly, in a part that fits her well, acts with great emotional ability. Mr. Tellegen shared the honors with the star. The scenery and costumes were particularly artistic.

EDWARD H. TIBBITS.

NEW YORK THEATERS

EMPIRE Broadway and 40th Street. Evenings, 8:15; Matinees, Wed. and Sat., 2:15.
CHARLES FROHMAN . . . . . Manager
CHARLES FROHMAN PRESENTS
MAUDE ADAMS
In a comedy only for those who have ever had a mother.
THE LEGEND OF LEONORA
By J. M. Barrie, author of Peter Pan.

CRITERION Broadway & 44th St. Evgs. 8:15. Mats. Wed. & Sat. 2:15.
Charles Frohman, Manager.
KLAW & ERLANGER Present
MABEL and EDITH TALIAFERRO
YOUNG WISDOM
A new comedy by Rachel Crothers.

KNICKERBOCKER Bway. & 38th Street
Evgs. at 8. Mats. Wednesday & Saturday at 2.
Chas. Frohman, Klaw & Erlanger, Managers.
WM. H. CRANE DOUGLAS FAIRBANKS
With AMELIA BINGHAM
The New Henrietta
and PATRICIA COLLINGE

GAIETY B'way nr. 46th St. Tel. 220 Bryant. Evgs., 8:20. Mats., Wednesday and Saturday.
KLAW & ERLANGER present
Elsie Ferguson
In the New American Comedy by William Hurlbut,
The Strange Woman

LIBERTY 42d St., W. of Bway. Evgs., 8:15. Mats. Wed. & Sat., 2:15.
KLAW & ERLANGER, Managers.
Henry W. Savage offers
THE HUNGARIAN OPERETTA SENSATION
SARI
Emerich Kalman's melodic masterpiece
(Der Zigeunerprimas)

NEW AMSTERDAM West 42d St. Evgs., 8:15.
Matinees, Wednesday and Saturday, 2:15.
Klaw & Erlanger, Managers.
KLAW & ERLANGER present
A New Musical Comedy,
The Little Cafe
Book and Lyrics by C. S. McLellan.
Music by Ivan Caryll.

GEO. M. COHAN'S Theatre, B'way & 43d St. Phone 292 Bryant.
KLAW & ERLANGER Managers
Evgs., 8:15; Matinees, Wed. and Sat., 2:15
A. H. Woods offers
POTASH & PERLMUTTER
An up-to-date garment, in three pieces, founded on the famous stories from the *Saturday Evening Post*, by Montague Glass.

LYCEUM 45th Street, near Broadway Evenings, 8:20. Mats. Thurs. & Sat. 2:15
Charles Frohman presents
BILLIE BURKE
In a Modern Play of North American Homestead Life,
THE LAND OF PROMISE
By W. S. Maugham.

BELASCO W. 44th Street. Evgs., 8:15 Matinees, Thursday and Saturday, 2:15.
DAVID BELASCO presents
FRANCES STARR
In Henri Bernstein's Play
THE SECRET

CORT THEATRE 48th Street Just East of Broadway
Most Beautiful Theater in America
Direction of JOHN CORT. Telephone, Bryant 46
Evenings, 8:20; Matinees, Wed. and Sat., 2:20.
OLIVER MOROSCO Presents
LAURETTE TAYLOR
In the Comedy of Youth PEG O' MY HEART
By J. HARTLEY MANNERS

ASTOR 45th St. and B'way. Phone 287 Bryant. Mats. Wed. and Sat.
COHAN & HARRIS present
Geo. M. Cohan's Mystery Farce
SEVEN KEYS TO BALDPATE
Founded on Earl Derr Biggers's famous novel.

WALLACK'S Broadway & 30th St. Evenings 8:20.
Matinees Wednesday (pop.) and Saturday 2:20.
CYRIL MAUDE
THE FAMOUS ENGLISH ACTOR
(The Liebler Co., Managers)
In
GRUMPY
Special Mats. Lincoln's & Washington's Birthdays.

H. H. FRAZEE'S LONGACRE 48th St., W. of B'dway. Tel. 23 Bryant. Evgs. at 8:10. Matinees Wednesday and Saturday, 2:10.
THE HOUSE OF BONDAGE CO., Inc.
Presents a dramatisation of
Reginald Wright Kauffman's celebrated novel,
The House of Bondage
By Joseph Byron Totten.
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New Era Producing Co., Inc., Lessee and Mgr.
Jos. P. Bickerton, Jr., Man. Director.
ADELE
The Biggest and Best Musical Hit of the Season

NEWS OF STOCK PLAYS AND PLAYERS

STOCK IN NEW YORK

HARLEM OPERA HOUSE.—The Volunteer Organist has taken on a new lease of life in stock, and this house is proving no exception to the rule of good business. Florence Malone and Harrison Forde are proving their excellence in the parts to which they are assigned. The whole company measures remarkably well in this old favorite.

ACADEMY OF MUSIC.—The Yoke is playing to splendid business at the downtown stock house, with Priscilla Knowles and Theodore Freibus in the leading roles. Hooper Atchley has returned to the cast, after a season as leading man with the Bayliss-Hicks Stock company in Fall River, Mass.

METROPOLIS THEATER.—What Happened to Mary is the attraction at this uptown stock house and is meeting with great success. Mae Desmond as Mary and Rowden Hall as the lawyer who is her unwilling sympathizer are duplicating their former successes.

WADSWORTH THEATER.—Pierre of the Plains gave Edith Fisher an opportunity in Jen during the absence of Florence Rittenhouse, the regular leading woman. The company showed to great advantage in the play. Leading parts were played by Guy Harrington, Henry MacCready, J. Hammond Dalley, Harry Andrews, and Arthur Bell.

CECIL SPOONER THEATER.—Despite the withdrawal of the star, Cecil Spooner, to appear in The House of Bondage, on Broadway, business continues to hold good as heretofore. Robert Fraser, the young leading man, is giving satisfaction in his roles and gaining popularity each week. Alias Jimmy Valentine was last week's bill and tested the capacity of the theater at each performance.

PERCY HASWELL PRESENTS "LEPER"

Percy Haswell and her stock company presented at the Duchess Theater, Cleveland, O., on New Year's Eve, George Seibel's eugenic play, The Leper. The play is essentially one written and produced for its moral purpose and is remarkably convincing. In discussing the play the Cleveland *Town Topics* says: "The Leper tells the story of a millionaire mine owner whose early indiscretions have poisoned his blood and who seeks to steal happiness through the gates of matrimony. Fate brings him to a consultation with a young doctor who is himself a suitor for the girl of the millionaire's choice. The doctor naturally is horrified at the idea of his love marrying such a man, but foolishly spends his time and energy threatening and hinting, instead of coming out with the story and settling the matter. The millionaire refuses to withdraw, the girl's mother approves, and the doctor finally, on the wedding day, with the help of the parson, calls the turn, and the leper, goaded to frenzy, is smitten with paralysis and carried to the hospital. Miss Haswell, as the girl, was her usual charming self, and made the most of the opportunities afforded. Charles Balsar, as the doctor, and Edmund Elton, as the mine owner, also succeeded in putting real life into their characters."

POLI CO. CLOSES AT SPRINGFIELD

The Poli Stock company, which has been filling a long and successful engagement at Springfield, Mass., closed their season on Jan. 17 with The Volunteer Organist. Thousands of people in this section genuinely regret to see the players go, for they had reached a high standard in their productions and finished performances were always the rule. Lois Howell, the leading lady; Ralph Kellard, the leading man; Grace Campbell, G. Gordon Swayne, Rita Davis, Horace Porter, Forest Seabury, Florence Pendleton, and the rest have won hosts of warm admirers. Miss Howell, succeeding Louise Randolph, had a difficult task, but won out with her sincerity and charm. Grace Campbell and Rita Davis have been exceptionally capable. It is reported that Manager Lithgow will put on vaudeville and motion pictures.

EDWIN DWIGHT.

NEW PLAYERS WITH BISBEE COMPANY

Frances McGrath, late of the Lyceum Stock company at New Britain, Conn., has joined the Bisbee Players at the International Theater, Niagara Falls, N. Y., as leading woman. She made her first appearance Jan. 10 in The Burglar and the Lady.

Frank J. Gillen is the new leading man of the company. His most recent engagement was with a San Francisco stock company. He was featured in Over Night for two seasons under the management of William A. Brady. The Burglar and the Lady also served to introduce him.

Mary Keane has been engaged as ingenue, making her first appearance week of Jan. 12 in Divorcons. Miss Keane comes direct from the Princess Stock, Des Moines, Ia.

John Todd, who formerly appeared with the Bisbee Players, will rejoin the company Jan. 26.

ORPHEUM PLAYERS AT WILMINGTON

The Avenue Theater was reopened New Year's Day by the Orpheum Players, who are now giving two plays a week. Anna Leon and John Blake have the leading roles. This week the first bill is The Lost Trail. This theater has always been a veritable Jonah, no less than six companies having opened there in the last four years and failed, in nearly every instance, on account of poor attendance. It is hoped that the Orpheum Players will succeed in casting off the evil spell.

G. DARE HOPKINS.

RUSSELL PLAY AT NORTHAMPTON

The Northampton Players appeared the week of Jan. 12 in Peaceful Valley, in response to many requests that the company might be seen in a Sol Smith Russell play. Tuesday evening of that week was Board of Trade Night. The organization attended in a body as an expression of appreciation and interest in the players. The board presented Florence Carpenter, leading woman, with a large basket of roses as a tribute to her acting.

MARY K. BREWSTER.

JULIAN NOA. *Unity Photo Co., N. Y.*

To achieve success in stock, with weekly changes of bill, and give a detailed replica of the original performance, is no easy task and requires a careful study of parts and players. Mr. Noa says: "If I have not seen the original cast of a play, I try to embody the author's idea. But if I have seen the play, I give both author and player the benefit of having had first chance to make mistakes, and I model as closely after the performance as possible." With a record of seventy-five weeks at the Academy of Music, where his work will never be forgotten, Mr. Noa rose to leading roles this season with the Malley-Denison Stock company at Fall River, Mass. From this position Mr. Noa came to the Gayety Theater, Hoboken. To follow such an idol of the stock patrons as Severin De Deyn, who is now seriously ill in Brooklyn, is no easy task. To say that Hoboken audiences are still loyal to Mr. De Deyn, while admitting the value of Mr. Noa, is one of the facts that gives a player the joy of making himself popular. And there is a discriminating public just across the river from us.

PORTLAND LIKES ROBERT CONNESS

The Jefferson Theater Stock company, at Portland, Me., gave a most admirable performance of The Senator Keeps House last week. Robert Conness, the new leading man, played the Senator, and his interpretation thoroughly amused the audience and demonstrated the fact that here is an actor who can essay high comedy roles and preserve all their subtlety and meaning. Belle D'Arcy and Beulah Watson scored as the widow and daughter, respectively. Joseph Lawrence and William Yerrance gave splendid performances of character roles, and the remaining members of the company, as usual, appeared to advantage.

FRANKLIN CLIFFORD AT BROOKLYN

Franklin Clifford opened the Whitney Theater, Brooklyn, with his stock company Monday, Jan. 19, with Paid in Full. His company is a large one, with Paula Shay as leading woman, Joseph Granby, Elsie Southern, Edwin Brandon, Emma Hayner, and Griffith Evans are some of the leading players of the organization.

STOCK COMPANY FOR SCHENECTADY

The Mohawk Theater, Schenectady, N. Y., which has had a more or less varied career with stock, vaudeville and lastly pictures, reopens Jan. 26 with stock again. The Gotham Producing company, which filled a highly successful engagement last season, is slated to repeat its past performances.

NAT SAHR.

NEW STOCK

A. W. Jones Now Engaging People for Organization to Play in Petersburg, Va.

A. W. Jones, who has been scenic artist with a number of stock companies in the East, has organized a company of his own to play permanently at Petersburg, Va.

Two bills per week will be given by a company numbering about ten players. A director has already been engaged. Also his wife, who will play in the company with her husband. Mr. Jones figures on a drawing population of about twenty-seven to thirty thousand, with absolutely no competition. The opening will take place about Feb. 2.

Mr. Jones is now in Richmond, Va., with the Grayce Scott company. He may be addressed at that city for the rest of this week at 1005 East Marshall Street.

MOOSE JAW STOCK SUCCESSFUL

Verna Felton and the Allen Players are having a very successful run of stock at the Majestic Theater. Miss Felton is supported by an exceptionally strong company and all are favorites here. In the company are Mrs. P. R. Allen, Lillian Fischer, Ethyl McFarland, Hattie Northe, R. Norman Feusier, H. Irving Kennedy, Biron Egan, Arthur Kenck, Charles Connors, Howard Wiggins, Ernest Leiper, Charles L. Clapp, Clayton Felton, and P. R. Allen. The musical programmes are furnished by the Royal Hungarian Orchestra.

ALFRED W. LANE.

STOCK IN BROOKLYN

George Alison, the popular leading man of the Crescent Theater Stock company, appeared to advantage in the principal role in The Concert, which was produced at that playhouse Jan. 12-17. Leah Winslow played the wife with delicacy of feeling and sympathy. The remainder of the players were seen in agreeable parts.

A splendid revival of The Girl of the Golden West was offered at the Greenpoint Theater Stock company. Nora Shelby was seen at her best in the title-role, while Alfred Swenson triumphed with his impersonation of the road agent. Joseph Eggenton of the Crescent Players was transferred to the former house for the week. He appeared as the sheriff. The production was elaborately staged.

Noel Travers and his popular players presented a splendid production of The Deep Purple at the Grand Opera House. Phyllis Gilmore, Irene Douglas, Minnie Stanley, Pearl Ford, George Carleton, James Harris, and William Elliot were included in the cast.

Last year the Keith management refused to produce Get-Rich-Quick Wallingford at the Gotham Theater, owing to the small seating capacity of the playhouse. Last week, however, James Kyrie MacCurdy, now piloting the administration of that theater, gave the patrons of that theater an elaborate production of the Cohan play with the original Broadway scenery and stage effects. The production drew to capacity business. Mr. MacCurdy appeared at his best in the title-role, while Louise Carter was cast as Fannie Jasper. The other members of the company were seen to advantage.

J. LEROY DRUG.

MALLOY—TAGGART

JERSEY CITY (*Special*).—Mary Louise Malloy, leading woman for two seasons of the stock company at the Academy of Music, Jersey City, until the change of policy was made Jan. 5, and Ben Taggart, formerly leading man of the same company, were married in this city on Jan. 11. Both have left here to join the stock company at Lawrence, Mass.

WALTER C. SMITH.

RECEPTION FOR MARION NICHOLS

The Taunton Woman's Club, several hundred strong, occupied the orchestra at the Park Theater in that city at an evening performance last week of Over Night, the offering of the Malley-Denison company, and gave Marion Nichols, of that company, a rousing reception. Miss Nichols was presented with a vast quantity of flowers from the club and from individual friends in the audience.

STOCK NOTES

Hasel May has succeeded Gertrude Bondhill as ingenue at Poli's, Washington, D. C.

The Rainbow has just been released for stock by the Rumsey Play Company.

The Lindsay Morison Stock company at Gordon's Theater, Chelsea, Mass, closed Jan. 10.

Francis J. Gillen has been engaged to play leading roles at the International Theater, Niagara Falls.

Charles Balsar has joined the Percy Haswell company, playing at the Duchess Theater, Cleveland, O.

Isette Jewel, who is playing a stock engagement in Washington, D. C., was recently in New York on business.

Edwin Maxwell is playing in What Happened to Mary with the Grand Opera House Stock company in Brooklyn this week.

The popular Keyes Stock company, Wichita, Kan., played the Two Orphans week of Jan. 5 to the biggest business since opening in that city in September.

Violet Barney, who recently closed in Wilkes-Barre, has not gone to Elmira, N. Y., as erroneously reported, but is now in New York for a short rest.

Little Constance Robinson was specially engaged to play Virgie in The Littlest Rebel for the Lester Lonergan Players, New Bedford, Mass., week of Jan. 19-24.

The Chester Wallace Players are now located at the Bradford Theater, Bradford, Pa., coming direct from Sharon, Pa., where they have played forty-two consecutive weeks.

Marie Mitchell, of the Truxton King company, will play child parts with the Grace Hayward Stock company at Oak Park (Chicago, Ill.) until her company is ready to resume its road tour.

Ramsey Wallace, late of the Harlem Stock company, has joined the Poli Stock company of New Haven, Conn., with whom he played previous to his New York engagement.

Young Mrs. Winthrop was the offering of the Columbia Players at Far Rockaway, L. I., under the direction of James Castle. Adeline O'Connor in the title-role and William H. Sullivan in the part of Mr. Douglas Winthrop scored.

THE BEST AVAILABLE STOCK PLAYS

STOP THIEF
BY
CARLYLE MOORE
One of the Greatest of the Many Cohan and Harris Successes.
The Funniest Farce of the Century
Restricted Territory

THE RAINBOW
BY
A. E. THOMAS
A play of simplicity, tenderness and sympathy in which Mr. Henry Miller has starred for the past two seasons.

TRUXTON KING
SEVEN DAYS
HER HUSBAND'S WIFE
ALMA, WHERE DO YOU LIVE?
THE ONLY SON
THE CLIMAX
SEVEN SISTERS
ELEVATING A HUSBAND

THE LITTLEST REBEL
BY
E. H. PEPLE
"Is the best melodrama that has crossed the 'dead' line in many a year; and will set an audience fighting against tears for many a night." *Restricted Territory*

A NIGHT OUT
BY
MAY ROBSON and CHAS. T. DAZEY
Miss May Robson's starring vehicle for two seasons. A play of good, clean fun and wholesome humor. Companion play to the "Rejuvenation of Aunt Mary," and equally well adapted for stock use.

THE JOHN W. RUMSEY PLAY COMPANY 152 West 46th Street NEW YORK CITY

Ethel Romain, late of the Frank Dudley Stock company of Galveston, Tex., has joined the Oliver Players at the Majestic, Rockford, Ill., succeeding Miss Bond, who has joined a company on tour.

Mabelle Estelle was absent from the cast of Salomy Jane last week at the Orpheum Theater, Newark, owing to the death of her father. She will return to the cast in Stop Thief.

Little Grace Linden, of Cleveland, O., was especially engaged for the opening week of the Chester Wallace Players at Bradford, Pa. She played Kitty in Alias Jimmy Valentine and Little Claudia in The Prince Chap.

The burning of the Opera House, Paterson, N. J., was a sad blow to the members of the stock company there, though no wardrobe was destroyed, all the trunks being saved by the quick action of the night watchman.

By an error it was made to appear that the wrong person played Catherine in Madame Sherry at the Grand Theater, Reading, Pa., recently. Credit should have been given to Miss Emma DeWeale, who scored successfully in the part.

Chelsea, Mass., saw the end of the stock season on Saturday, Jan. 10, when the Lindsay Morison Players closed. It is reported that several members of the company may be taken to Bangor, Me., where a stock organization may occupy one of the theaters.

Frank Fielder closed a fifteen weeks' engagement as leading man of the Nesbitt Theater Stock company, Wilkes-Barre, Pa., and opened Jan. 12 as leading man of the Lyceum Theater Stock company, Elmira, N. Y., in Our Wives.

Theodore Lorch will inaugurate a season of musical comedies at his house in Passaic, N. J., in the next few weeks, and will take over the Gayety Theater, Hoboken, N. J., operating the two houses, continuing dramatic stock at the latter house.

The Thompson-Woods Stock company at the Hathaway, Brockton, Mass., gave a fine performance of Under Southern Skies Jan. 12-17. Eva Marsh as Leilia Crofton did excellent work. Will D. Howard as Burleigh Mayor and William H. Dimock as Steve Danbeny gave good performances. The other members of the cast were effective in their roles.

GOSSIP

One of the Stop Thief companies closed at Des Moines Jan. 4.

Miss Carol Warren has returned to the city after a season on the road in Stop Thief.

MUSICAL PLAYS DRAMATIC PLAYS
PACKARD THEATRICAL EXCHANGE
A progressive Agency, expertly conducted. Hundreds of the elite Musical, Dramatic and Stock players frequent our offices daily.

Jack Lait has sold the English rights of Help Wanted and drawn down a thousand in advance royalties.

Viria Ogden, who has been in vaudeville in the Shinn travesty, More Sinned Against Than Usual, for the past eighteen months, is at liberty.

Oliver Morosco is negotiating with Willard Mack for the rights to So Much for So Much, by Mr. Mack himself, which was recently tried out in stock at Salt Lake City, Utah.

Mary Roberts Rinehart has dramatized one of her stories, and the play has been accepted by Winthrop Ames for Marguerite Clark.

The Prodigal Judge company, with George Fawcett, returned to New York last Friday, having closed its season after a spell of poor business.

Three of the Within the Law out-of-town companies cleaned up a profit of over $16,000 for its owners week of Jan. 3, with other returns to be added.

Fred C. Burnett is the manager of the new Masonic Temple Theater at Cody, Wyo., and is also the secretary of the Cody Masonic Building Company.

After Five makes its first appearance in stock shortly at the Broadway Theater in Springfield, Mass. This is the De Mille play that recently failed at the Fulton Theater.

Mrs. J. M. Sainpolis has purchased the sixty-acre country home of Mrs. Katherine Eckerson known as "Trevista," and located on the State road between Belmar and Farmingdale, N. J.

Howard Lyle, who has been featured in The Master Mind during a ten-week tour in the West and South, is again seen at headquarters of the Actors' Equity Association.

Thais Magrane, who has been ill for some time, though continuing to play the leading part in Everywoman, has left the company and will rest up in St. Louis.

Mlle. Novita is the new dancing partner of Joe Herbert, Jr., in The Dance of the Siren. She has appeared in Broadway productions under Charles Dillingham's management and was successor to Adeline Genee in The Soul Kiss.

Garland Gaden, who has been leading man and director of What Happened to Mary, under management of Sydney R. Ellis, closed in Paterson recently, and was immediately engaged to appear in The Master Mind.

Miss Dorothy Abbott, of Within the Law company, playing this week in Brooklyn, is spending the week with relatives in town, having left the McAlpin, where she has been on the Woman's Floor since August. Miss Helen Peck, who lately managed the Jardin de Danse on the New York Roof, is also spending the Winter at the McAlpin.

Among the forthcoming books of next season will be the elaborate day-book of quotations contributed by the leading theatrical folk of America, and collected by Mabel S. Keightley. Miss Keightley is the author of The Warning, one of the popular road successes, and various plays in stock, notably Country Sweethearts, the scene of which is laid in her home city.

The Milestones company celebrated Christmas by Mr. Renley playing Santa Claus to the company with a large sack of presents, causing much merriment, as in many cases they were amusing presents as well as useful.

Creighton Hale, who was last seen on Broadway with John Mason as Jack Boutell in Indian Summer, has been engaged for the juvenile role of Jack Skeats in Help Wanted.

HAZEL MILLER
INGENUE
2nd Year Poli Stock Co. Waterbury, Conn.

JULIAN NOA
LEADING MAN, Gayety Theatre, Hoboken, N. J.

CAROLYN ELBERTS
LEADING WOMAN
Second Year with MALLEY-DENISON STOCK CO., Fall River

WINIFRED STCLAIRE
"THE BEST DRESSED LEADING LADY IN STOCK."
MANAGEMENT EARL D. SIPE

MAUDE LEONE
STOCK FEATURE Empress Theatre, Vancouver, B. C.
Madame Sherry—Maude Leone heads the cast as Yvonne Sherry. She presented a charming picture, and sings quite as well as the average musical comedy lead. Perhaps her most effective number was the very pretty "Butterfly" song with its surprising costume change and pretty dance, and she also registered a hit with the drinking song, "I'm All Right"—*Daily Province, Vancouver.*

GEORGE ALISON
Leading Man—Crescent Theatre Stock—Brooklyn

HARRY J. LELAND
STAGE DIRECTOR
Ed. Redmond Stock Co. - - Sacramento, Calif.
Now in its 75th consecutive week. Re-engaged for another year.

Florence Burroughs
SECOND WOMAN

Edwin Brandon
CHARACTERS

Gayety Theatre, Hoboken, N. J.

ACTORS' CHURCH ALLIANCE

Elects Officers and Discusses Conditions, Tendencies and Influence of Theater

The annual meeting of the New York Chapter of the Actors' Church Alliance was held in College Hall of the Hotel Astor last Friday, Jan. 16, with President Ben Greet in the chair.

The Secretary, Rev. Walter E. Bentley, read his annual report, showing that, since his return to his old office, the Alliance had greatly increased in membership and had settled all its outstanding financial obligations, with over $200 in the treasury; that confidence in the organization had been re-established, and the prospects of growth and future development were never so bright as now.

The following officials were nominated and elected for the ensuing year: President, Ben Greet; Vice-President, Rev. Henry T. Scudder; Secretary and Treasurer, Rev. Walter E. Bentley; Corresponding Secretary, Irene Ackerman; Board of Directors, Mr. G. W. Kirke, Harriette A. Keyser, Rosa Rand, Elisa B. Harris, Celinda D. Drescher; Delegates to the National Council, Josiah C. Pumpelly, Grace Griswold, Rev. James Palmer, Letitia Ford, Emerson Chamberlin, Mrs. K. C. Fay, Augustus G. Heaton, Rev. John F. Steen.

Following the election a symposium was held on the present tendencies of the theater, and the Right Rev. Dr. Charles S. Burch, Bishop Suffragan of New York, occupied the chair. The Bishop, in his introductory remarks, referred to the discussion on the theater between the Bishop of Kensington and George Bernard Shaw. The Bishop expressed his pleasure at being present and referred to the timeliness of the topic, and introduced Ben Greet as the first speaker.

Mr. Greet referred to the mirage frequently seen in New York by incoming travelers, in which the city is seen upside down. "There are many queer specimens of drama shown, yet they do not last, as we know. The stage is the reflex of society—the platform on which problems are discussed. Its mission is not only to entertain, but to recreate, and if eugenic plays were as helpful, morally, as temperance plays have been in the past, then great good may be looked for in that direction."

The Rev. Father John Talbot Smith said that the stage was a friendly agent to civilization, but that it was a stubborn institution, and held strongly to its conventions. "The play is becoming monstrous in its proportions and the motion picture is bringing the play into our homes. The stage has succeeded all through the ages, and, in place of being institutional, is rapidly becoming domestic. As an institution it might be fitly called 'The Servant at the Gate.' I wish monuments might be erected to Bulwer Lytton and to Schiller for their efforts in abolishing prejudice, as evidenced by Richelieu and Mary Stuart."

Frederick Warde, the tragedian, followed in a similar strain, stating that forty-seven years of professional experience had convinced him that the theater was never in a better condition than to-day, and if there were dramatic excrescences it was because our dramatic blood was so rich. The wise way to deal with bad plays was simply to ignore them; to denounce was to advertise. "Some day we shall have a National Theater in this country and then we shall have a standard that we can strive to live up to."

The Rev. Dr. Scudder referred to our polyglot population in Greater New York and its inevitable influence on the drama. He instanced several crudities in various New York productions which reflected the crude taste of our people. But, on the whole, going to the theater was to go to fairyland, and such plays as Peter Pan, Blue Bird, and Prunella were conducive to the development of imagination and higher thought.

The Rev. Walter E. Bentley closed the discussion with a review of the work of the Alliance and its influence on both church and theater, and appealed to all present to aid the cause in every way in their power. "My chief aim is not alone to improve the quality of the dramatic output, but to better the lives and conditions of our professional brethren in their lonely wanderings and throughout their days of sickness and gloom.

IRENE FRANKLIN QUITS GAIETY

On Saturday night Irene Franklin and her husband, Bert Green, well-known in vaudeville and popular as musical-comedy headliners, cancelled their engagements as principals in The Girl at the Gate, the current production at the Gaiety Theater, San Francisco. The reason is said to be that they objected to the work of some of the other players in leading roles. Miss Franklin was reported to be receiving $1,500 per week.

JUDGMENT FOR HINES

Dixie Hines recovered a judgment against Josie Collins for $480, for alleged services as press agent, in the Municipal Court here, Jan. 16. During the trial Judge Weil, seeking information regarding the duties of a press agent, was informed by Mr. Hines that "he makes people famous."

The judge was of the opinion that it was a big job to do this with some actors.

WOULD STOP "TICKET"

Declares Morton Play Was Pirated from Adler Production of "Yellow Passport"

Abraham S. Schomer, who is one of the authors of To-Day,, has notified A. H. Woods of his belief that Michael Morton's play, The Yellow Ticket, that was produced last night at the Eltinge Theater, after two postponements, was taken from his play, The Yellow Passport, which was produced in Yiddish by Jacob Adler on Friday night at the Dewey Theater.

The Schomer play was produced three years ago on the East Side under title of At Sea. It is now revived and playing to packed houses. Both plays concern a passport issued by the Russian police, which falls into the hands of a woman not entitled to it, the true owner going through various distressing experiences until finally rescued by an American.

Representatives of A. H. Woods declare themselves quite prepared to prove the Morton play and original drama.

BESSIE WYNN LOSES

"Pennsy" is Favored by Collapse of Aged Juror in $25,000 Damage Suit

Bessie Wynn lost her suit for $25,000 damages against the Pennsylvania Railway. The suit was instituted as the result of a fall down the stairway of the Pennsylvania Station here, in which Miss Wynn sustained injuries to her back.

The jury had deliberated eight hours and stood ten to two in favor of an award to the plaintiff, it was reported; but in consequence of the collapse of one of its members, who was seventy-six years old, eight of them sympathetically reversed their opinion.

THEATER CHANGE IN VINITA, OKLA.

VINITA, OKLA., Jan. 19 (*Special*).—A theater change took place in this city last week that will in all probability place Vinita well on the established theater circuit of this State. The advantage of the change to the town will be in the fact that henceforth the theater will be backed by a theatrical corporation instead of by private parties. Mr. L. W. Brophy, president and general manager of the Yale Theater Company, which has and at this time operates seven theaters in this State in the leading cities, such as Tulsa, Muskogee, McAlester, Bartlesville, Lawton and others, arrived here Wednesday morning and with his partner, Mr. I. H. Sandusky, have taken charge of the Grand Theater. The Yale Theater Company is incorporated and has been proven a substantial business venture.

A slight change will occur in the local management and Mr. Clint Smith, who is now in the capacity of local manager, will become secretary and assistant manager, while Mr. Sandusky himself becomes the local manager.

Pictures, too, will be shown, and an effort made always to give Vinita show patrons the best of clean, entertaining ten-cent attractions. The new plan will not interfere but will aid the better class of one-night stand attractions. H. R. WARNER.

NEW THEATER FOR MARION, O.

MARION, O. (*Special*).—Marion is to have a theater costing approximately $35,000, with Gus Sun, of Springfield, holding a ten-year lease. The lessee is to furnish three or four good legitimate attractions a month and first-class vaudeville, such as is shown in Sun's best houses.

The Marion Elks have inaugurated a big membership campaign, turning over the sum of $10,000 to the Elks Holding Company.

It was announced that within a period of thirty days plans for a theater would be approved by the State architect and the contract for the building let. The theater will be erected on the old opera house site on South State Street. It will have a seating capacity of one thousand.

CENTURY GETS HARROLD

Orville Harrold, the famous young American dramatic tenor, has been engaged to sing for the balance of this and next season with the Century Opera company. The Century management also holds an option on Mr. Harrold's services for succeeding seasons. Mr. Harrold will make his debut on Tuesday night, Jan. 27, at the Century Opera House as Romeo in Gounod's Romeo and Juliet, the role in which he scored his greatest success in London.

NEW THEATER AT ST. JOHN

Plans are under way for a handsome up-to-date theater in St. John, N. B., Canada. It is expected to have a seating capacity of 2,800 and to be modern in every respect. The capital has not yet been fully subscribed, but it is thought likely that the house will be built, its inaugural policy being probably vaudeville and pictures. The new house is being exploited by local men, aided by outside capital.

K. C. TAPLEY.

"MRS. JARR" ON RECORD

A double record of two dialogues taken almost verbatim from two articles in the "Jarr Family" series, which Roy L. McCardell has been publishing for a long time past in the New York *Evening World* and syndicating over the country, has just been put on the phonograph by the Columbia Graphophone Company. The titles are "Mrs. Jarr and the Plumber" and "Uncle Henry Watches the Suffragette Parade."

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NEW PRINCESS BILL

Theater Closed This Week to Prepare for New Varied Programme of Playlets

The Princess Theater company, finding it impossible to undertake rehearsals of new playlets while devoting so much energy to the regular performances, will forego the regular performances all this week to prepare for the new programme. Some rehearsals have been going on for a month past, but the finishing touches will be put on at this time.

As usual, the new bill will accord to the policy of laughter and thrills. There will be a new piece by C. M. S. McClellan, a new comedy by Stanley Houghton, a drama by Maurice Level, of the Paris Grand Guignol; a drama by Charles Warkirt, of New York, and a new comedy by Laurence Rising.

ACTOR-PHILANTHROPIST

Milton Barlow, who plays the disagreeable role of Scaramel in Prunella, at the Booth Theater, is anything but the cynic and mercenary he portrays. On Monday afternoon, Jan. 12, Mr. Barlow treated 200 children of the kindergarten section of District School No. 3, Hudson and Grove Streets, to a performance of America at the Hippodrome, having induced the Board of Education and the parents of the children to permit the children to be his guests. They ranged from seven to ten years in age. He induced a number of teachers to go along as guardians.

U. T. A. WILL PRODUCE "PHANTASY"

On Friday night, Jan. 23, the United Theatrical Association, Mrs. Belle De Rivera, president, will hold a members' meeting at Hotel Astor, to which each member is entitled to invite two guests.

As the association will produce, for the first time, Phantasy, in Seven Fragments, the demand for invitations is, naturally, very large. The cast will be made up of well-known professional players. The author's name will not be made known until after the performance.

After the meeting an informal reception will be held, so that the public can meet the officers, and all questions of interest will be answered.

MANAGER ARRESTED

SYRACUSE, Jan. 14 (*Special*).—John Ostrander, manager of Mrs. Pankhurst's recent lecture tour in America, and also of the Sweetheart company, was arrested at the Empire, Jan. 13, by Detective John J. Donovan, of New York, on the complaint of W. J. Poth, former manager of Madison Square Garden, and the prisoner's financial backer.

Poth charges Ostrander with having wrongfully withheld $270 of the capital advanced by him to carry out the Pankhurst venture. Ostrander says he never handled the money at all, but that another man, Poth's personal representative, kept account of the funds. E. A. BRIDGMAN.

MUNCIE THEATER INCORPORATES

MUNCIE, IND. (*Special*).—Articles of incorporation have been filed in County Recorder Fletcher's office for the Muncie Lyric Theater Company. The business of the corporation is to own and operate playhouses for giving various forms of theatrical entertainment. The company is incorporated at $10,000, divided into shares of $100 each. The incorporators are George D. Williston, Ina Williston, and Dudley M. Williston.

MRS. E. L. MCKINNEY.

SIDNEY ROSENFELD SELLS PLAY

The Woman Who Couldn't Say No is the title of a new play by Sidney Rosenfeld, recently acquired by William A. Brady. Oliver Morosco is to produce it in one of his theaters in Los Angeles.

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GUSTAV L. BECKER

There recently appeared in THE DRAMATIC MIRROR an article by Gustav L. Becker, setting forth that well-known teacher's enlightened views on the relationship of music to the other arts, and especially to those modes of expression with which the actor is most concerned. There he makes the subject of constant effort, shaping the method toward a practical realization of ideals. Meeting him in his studio at Aeolian Hall, one recognizes at once a man whose knowledge and influence is of the kind to promote the progress of any artist or student.

Mr. Becker has been a leader rather than a follower in his art, bringing about in his teaching a union of the esthetical and technical sides of music, and comprehending a wide scope of subject and treatment. Known as a teacher, composer, lecturer, and writer, it should also be mentioned that his work has met with expressions of admiration from numerous sources: Joseffy, Joseph Hoffman, Madame Carreno, James Huneker among the critics, and from writers and publishers.

FROM PHILADELPHIA

Notables in Drama Discussion.
Clover Club Dines Celebrities.
Two New Playlets at Little.
Treasurer Ass'n. Visits N. Y.
"Madam President" Popular.
"Oh, I Say!" Opens at Lyric.

PHILADELPHIA, Jan. 20 (*Special*).—The stage came in for a lot of publicity during the past week as far as Philadelphia is concerned. The Contemporary Club, which is the leading "highbrow" organization of the Quaker City, held its meeting on Monday, Jan. 12, taking for the subject of its symposium, drama and morality. Brieux, George Bernard Shaw, and other playwrights were discussed by the various speakers. Reginald Wright Kaufmann, whose book, "House of Bondage," has just been dramatized, believed the stage should be used for educational purposes along moral lines as well as to instruct on the vice question. Professor George P. Baker, of Harvard University, was for unlimited freedom for the individual artist, while Miss Agnes Hepplier, the essayist, in her usual biting but effective sarcasm, poked shafts of satire at both speakers and strongly disapproved the washing of dirty linen with the stage as the laundrying place. She showed her great knowledge of the drama by using many incidents from plays to emphasize her arguments. Miss Repplier does frequent critical work on the staff of the *Evening Telegraph*. Francis Wilson was the last speaker, and advocated a civic theater.

The Clover Club, the leading dining club of the city, had as the chief guests at its monthly dinner and thirty-second anniversary, John Luther Long, author of Madame Butterfly; Reginald Wright Kaufmann, who only a few years ago used to "cover" these dinners as a reporter; Victor Herbert, and William Courtleigh, Shepherd of the Lambs Club.

Then there was still another dinner. The Actors' Order of Friendship held its annual meeting at the Pen and Pencil Club, and the chief word sent out was the motion pictures cannot hurt the drama, "the grip of the human voice being too strong to overcome." The chief speaker was F. F. Mackay, one of the oldest actors in America. M. J. Pickering, who has been president for twenty-five years, was toastmaster, and the guests included leading members of the various theatrical companies playing at the local theaters.

Under the direction of President Fred A. Nathans, the Philadelphia Theatrical Treasurers Association had a jolly time last week, going over to New York in a special train for their annual wake and pilgrimage to gay Broadway.

There were several changes of bills this week. Harry Lauder closed at the Lyric, and was succeeded by the musical comedy, Oh, I Say! Advance sale was big. At the Forrest, Joseph and His Brethren left and Raymond Hitchcock with The Beauty Shop began its local engagement.

Fanny Ward in Madam President was well received last week at the Broad, also did a big business this week.

The Little Theater is also doing well. Fortunato and I and The Man in the Street being two new acts presented, the Tiger and Literature remaining from the previous week of shockers. Business here showed a big increase.

The Trail of the Lonesome Pine is in its second week at the Garrick, and Within the Law at its fifth at the Adelphi, both reporting big business.

S. H. Abrams, lessee and general manager of the North Beach Amusement Company, of North Beach, L. I., is this season directing the publicity work for No. 2 film, Traffic in Souls, Universal film, which has been running successfully since Dec. 10 at the Metropolitan Opera House.

J. SOLIS-COHEN, Jr.

FROM WASHINGTON

"Lady of Slipper" Well Liked.
"Maria Rosa" Finely Acted.
"Ole Reliable" Laugh Producer.
"The Beauty Shop" Soon Opens.
200 Times for "Old Kentucky."
Thomas E. Shea Welcomed.

WASHINGTON, Jan. 20 (*Special*).—Large audiences crowded the National Theater at every performance during the past week's engagement of Elsie Janis and Montgomery and Stone in The Lady of the Slipper, praising the production as one of the best and most attractive musical plays ever seen here. The current week booking of Raymond Hitchcock in The Beauty Shop has been set back two weeks, and Joseph and His Brethren is filling the time. This massive production opened Monday night to a capacity audience.

Maria Rosa was last week's offering at the Belasco. It was superbly acted and strongly staged. Dorothy Donnelly in the title-role scored, playing with great emotional strength. Lou Tellegen and Geoffrey Stein in prominent leading roles headed a supporting company of artistic ability. The Family Cupboard is the present week's attraction. Doris Keane in Romance follows next week.

During the past week at the Columbia Willis P. Sweatnam convulsed large audiences with his delightful characterization of Uncle Zack. Old Reliable, the Harry Dickson comedy. Chauncey Olcott is the current week's attraction in Shameen Dhu with a big opening. Charlotte Walker follows in The Trail of the Lonesome Pine.

Frances Nelson scored a pronounced success Glad at Poli's last week in the presentation of The Dawn of a To-morrow. Ninety and Nine is the present week's bill.

Thomas E. Shea's annual engagement at the Academy of Music was again welcomed as a big popular-priced event. Attendance was large and appreciative. The Whirlpool, The Bells, and Dr. Jekyll and Mr. Hyde was the repertoire of the week, in Old Kentucky.

Fritz Kreisler gave a concert to a crowded and fashionable audience at the Columbia Theater Jan. 12.

Tuesday afternoon the second concert with one of the largest subscription sales, again introduced the Philadelphia Orchestra, under Leopold Stokowski conductorship. Decided interest was manifested in the appearance of Florence Hinkle as soloist.

Three headliners on the Keith bill this week are Paul McAllister, until recently leading man at Poli's, who has taken an excursion into vaudeville with a specially written playlet, Putting It Over; Bert Hamilton and Mabel Hamilton from the Palace Theater, London, and Davies and company presenting Un Peu d'Amour.

When In Old Kentucky opened Monday night and played its one hundred and ninety-eighth performance in this city, and to commemorate the two hundredth performance Jan. 30—a pair of onyx silk hose was given to every lady in the orchestra floor.

Under the direction of Max Spiesti, the Garetz Theater presents Mollie Williams as star in The Queen of Bohemia.

A season of five weeks of Newman's Travel Talks has begun.

JOHN T. WARDE.

FROM BOSTON

Boston Opera Co. for Paris.
Craig Uses Platt's Stage Ideas.
New Irish Play at Toy Theater.
Gillette and De Mille Lecture.
Mrs. Clement Leaves the Bijou—Her Regime Unique and Popular.

BOSTON, Jan. 20 (*Special*).—The Cort Theater, the latest in John Cort's growing chain of houses, opened here last night for the first time with ceremonies that will be described in next week's letter. The attraction that had the honor of opening the house was When Dreams Come True, with Joseph Santley. For a while it was thought that Forbes-Robertson would be the first to appear in the new theater, but the stage is too small for his productions, as the Cort is of the "intimate" variety of playhouse. It is also the first theater of the first class to be erected outside the usual theater district. It is on the newly-developed land that in old days used to contain the "Providence station."

It is announced at the Opera House that the Boston Opera is to go to Paris latter next Spring to give a six weeks' season. Singers from the London Opera will assist, but most of the artists, as well as the conductors, the productions, and possibly the orchestra, will go from Boston.

Livingston Platt has made for John Craig's current production of Hamlet at the Castle Square an entirely new set of scenic decorations in the manner he has used for Margaret Anglin's new venture in Shakespeare. The settings are very simple, and the changes are made more in the hangings and lights than in the built scenery. No change takes more than thirty seconds, and so Mr. Craig is able to give practically the entire play. He is himself the Hamlet, and Mary Young is the Ophelia.

John Drew came to the Hollis last night with his strong double bill, The Tyranny of Tears and The Will. Mary Boland and Laura Hope Crews are still supporting him. Annie Russell will follow in The School for Scandal and She Stoops to Conquer Feb. 2.

With Years of Discretion opening also, at the Tremont, Robert Hilliard coming to the Park, and with the Toy's production of a new Irish play, The Edge of the World, by Albert H. Gilmer, of Tufts College, last night was a busy one for the reviewers.

The lease of the Boston has been extended for another month—to March 1, to enable The Whip to continue its run.

Other bills: Plymouth, Under Cover, with William Courtenay; Shubert, Law Fields in All Aboard; Majestic, Little Women; Colonial, Oh! Oh! Delphine.

The retirement of Mrs. Josephine Clement from the management of B. F. Keith's Bijou Theater has just become known. She has managed the house five years, and made it the most talked-of, uniquely interesting and high-grade picture house in the city, and perhaps in the country. Last week, her final week there, she made particularly interesting by a production of a morality play in one act by Mrs. Larz Anderson, the wife of the recent Minister to Japan. The production was marked by a combination of lighting, costuming, and music that reminded one of the charm of One Thousand Years Ago. Mrs. Clement's success at the Bijou is partly accounted for by her system of developing her own acts and singers, and by her including one-act plays in her programmes. It is understood that the Bijou, like Keith's Theater, recently came into the hands of A. Paul Keith. There is a chance that the Keith management will now close the house and move the picture show into the Boston, upon the lapse of the Frohman lease of the Boston at the end of February. But if the Bijou remains open the policy will probably be changed, and the acts booked by the United Booking Office.

Forbes-Robertson begins his farewell engagement here at the Shubert on Monday. At present Othello is omitted from the announcement, but it is being asked for generally. Cæsar and Cleopatra and The Merchant of Venice will not be carried beyond Boston.

William C. De Mille spoke to the Drama League this afternoon on "The Democrat of the Arts." William Gillette will give for the League Jan. 27 his lecture on "The Drama—and Some Other Things."

Fred E. Wright, manager of the Plymouth, has decided to confine his activities to the Liebler interests, and in his stead Eddie Cort will manage for John Cort the latter's new house here. Arthur Ives is the treasurer, and Fred W. Jordan press representative.

FORREST ISARD.

FROM BALTIMORE

"Ole Reliable" Wins Approval.
"Fine Feathers"—Season Treat.
Fords Revive "Way Down East."
Irving Place Co. Plays to S. R. O.
Poli Co. Essays Musical Comedy.
Stratford Players Here Feb. 2.

BALTIMORE, MD., Jan. 20 (*Special*).—The intense cold which prevailed here during the past week affected the attendance at the local playhouses to some extent. The engagement of Fine Feathers at the Academy was undoubtedly one of the treats of the season, and it would have been difficult to gather a better cast of players than that which was seen in this piece. Business was good in spite of the cold. The papers gave enthusiastic notices, and each individual player received praise for his work.

Chauncey Olcott, as usual, spent a most prosperous week at Ford's, where his admirers filled the playhouse at every performance. His play, Shameen Dhu, is decidedly one of the best vehicles he has ever offered.

For the present week Ford's is offering a splendid revival of 'Way Down East. It would be difficult to say just how many engagements have been filled by this piece in Baltimore, and by a rather odd coincidence, it has always been played at Ford's, and to splendid box-office receipts. The play's stronghold on the public can best be attested by the fact that the sale for the present week is as large as at any time in the past. Week Jan. 26, Joseph and His Brethren with original cast.

At the Academy on Monday night, Henry W. Savage presented another new production, the second he has offered in this city since the beginning of the new year, the other being Hart, which scored such a success at Ford's the week of Jan. 5. The new play bears the title of Old Reliable, and is the work of Harris Dickson, based on his stories in the *Saturday Evening Post*. It is a pleasure to see Willis P. Sweatnam elevated to stellar honors. In the title-role he has a character exactly suited to him, and one in which he will undoubtedly score a tremendous success. He is by far the best delineator of negro characters we have on the stage to-day. The action of the play takes place in the sitting room of the Spottiswoode residence at Vicksburg, Miss., at the present time. The company surrounding Mr. Sweatnam includes John F. Webber, Frank Thomas, John Morris, Frank Hilton, Frank Davis, Dan Roby, Worthington L. Romaine, Will Jordan, Mrs. Charles G. Craig, and Miss Sydney Shields. The staging is up to the Savage standard. An unusually large and fashionable audience saw the opening performance, and the enthusiasm displayed was both sincere and cordial. The play has made a most decidedly favorable impression here, and should prove another success for the Savage forces.

The Poli Players' first venture into musical comedy last week when they essayed a production of Forty-five Minutes from Broadway could scarcely cause them to attempt more ambitious musical pieces, for though they gave a good account of themselves, their success in this style of entertainment is not overwhelming, and they would do well to devote their time to straight comedy without the music. Stock productions of musical plays require not only an extraordinary amount of versatility on the part of the members of the company, but additional rehearsing of a number of extra people for the chorus—an essential element in the success of musical pieces. The Poli Players have covered themselves with glory as regards comedy, comedy drama, and straight drama, and their efforts are worthy of the highest praise. They need not attempt musical comedy to strengthen further their hold on the Baltimore public, and it is hoped for their own benefit they will in the future avoid this class of entertainment. The Country Boy is the play chosen for this week's bill, and with a full knowledge of their past work, it should prove one of the most delightful offerings of the season. Lowell Sherman has the leading role.

A change of bookings at Ford's brings Joseph and His Brethren to that house for the week of Jan. 26 instead of Raymond Hitchcock in The Beauty Shop, as was originally scheduled.

The Irving Place Theater company gave two performances here last week at Albaugh's Theater, presenting Old Heidelberg on Tuesday evening and Kasernenluft on Wednesday evening. This latter play, which received such favorable notice in the columns of THE MIRROR on the occasion of its production in New York, drew an S. R. O. house.

The Newman Travel Talks were inaugurated at the Academy on Tuesday afternoon for their fifth season. The first subject was "London." The management of the Academy has secured Albaugh's Theater, and the lecture was repeated in the evening to another overflow house. This same arrangement will be in force throughout the series, as the talks have proven popular.

Manager Tunis F. Dean, of the Academy, has announced that the Stratford-Upon-Avon Players will begin an engagement in Baltimore on Feb. 2. They will offer a different play at each performance. Several large theater parties have already been arranged for the week by students of Johns Hopkins University, Goucher and Loyola colleges. The British Ambassador, a classmate of Mr. Benson at Oxford, will journey from Washington to be present at the opening performance on Monday night as the company will be unable to play Washington. Mr. Benson has consented to address the students of Goucher College on Tuesday afternoon, Feb. 3, and those of Johns Hopkins on Thursday, Feb. 5.

George Sidney in Busy Izzy is the attraction offered at the Colonial this week. Where the Trail Divides closed a good week on Jan. 17.

Nance O'Neill is scheduled for appearance at the Maryland this week, where she will make her local debut in vaudeville.

I. BARTON KAHN.

LONDON, ONT.

Londoners Brave Blizzard for Shakespeare—Both Faversham Co. and Stratford Co. Seen.

Grand Opera House: The Edison Talking Pictures played a return engagement Jan. 5-10 to fair attendance and pleased.

A severe blizzard with the temperature considerably below zero did not prevent the Grand from being billed to capacity Jan. 12 for the performance of Romeo and Juliet by William Faversham and an excellent co., which was much enjoyed, and the following night, Jan. 13, with the mercury down to 10 below zero, F. R. Benson and the Stratford-upon-Avon Players presented The Merry Wives of Windsor on a return engagement to a very well-filled house.

In Old Kentucky was the attraction Jan. 15, and Tom Terriss and his English co. presented The Cricket on the Hearth, Nicholas Nickleby, and The Tale of Two Cities Jan. 16, 17.

C. E. A. WINER.

EDMONTON

At the Empire Theater W. H. Murphy, Blanche Nichols and co. in a clever travesty, entitled The School of Acting, and Gertrude Barnes in good songs and pretty frocks shared the honors Jan. 5-7. Biz business. Tom Marks, the Irish comedian, played a return engagement Jan. 8-10 to large audiences.

Pantages Theater: Zean Keefe and co. in College Town as the headliner the week of Jan. 5, was well received in her songs and dances to good business.

The Permanent Players presented Mrs. Wiggs of the Cabbage Patch at the Lyceum Theater to crowded houses the week of Jan. 5. Grace Aylesworth was excellent in the role of Mrs. Wiggs, Irene Lorton scored as Lovey Mary, Harry Cornell presented a most acceptable Mr. Stubbins. The play was excellently staged, and the balance of the co. gave splendid support.

The Calgary Symphony Orchestra, assisted by Marie Caslova, violinist, gave concerts the afternoon and evening of Tuesday, Jan. 13, in McDougall Auditorium.

The Quinlan English Grand Opera co. in repertoire of standard operas will come to the Empire Theater Jan. 29-31. Mr. Quinlan carries a co. of 200 singers and an orchestra of 60 musicians. This is probably the biggest thing ever attempted among the Western Canada theater managers.

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LOS ANGELES

Audiences Tango in Theater Foyer Between Acts—Little Theater Opens Jan. 26

Sothern and Marlowe opened a two-weeks' engagement at the Majestic Jan. 5-17, playing Shakespearean repertoire and If I Were King. Their superb productions are being greeted by good attendance.

The Mission Play began its second week at the Auditorium, and, judging from the attendance during the first week, it would appear that the change in location this season from San Gabriel to within the city boundaries has been a wise one. Lucretia del Valle, who plays Senora Yorba, pictures the type most exactly. George Osbourne is again seen this season in the role of Father Serra. The staging and setting has been touched up quite a bit, and is more elaborate than heretofore.

At the Mason Jan. 5-10 May Irwin and her co. delighted good houses in The Widow by Proxy. The management of this theater is introducing somewhat of a novelty during this engagement by permitting the audience to enjoy tango dancing in the foyer between the acts.

The Traveling Salesman was the attraction at the Burbank Jan. 4-10, with Beatrice Nicholas cast as Beth Elliott, in which she was really delightful. The cast is competent throughout.

At the Morosco The Candy Shop, featuring Rock and Fulton, is in its fifth crowded week with seats selling two weeks in advance. Unquestionably this is the best offering in the way of a musical concoction that has yet been given us.

Mrs. Bob Fitzsimmons and Carl Hayden, who were recently here in The Merry Countess, have been booked at the Hippodrome, and will open their engagement immediately.

Gaby Deslys in The Little Parisienne appeared at the Auditorium for five performances Dec. 29-31 to crowded houses. The cast, the show, and the music were but a small part of the performance, the main attraction being the wonderfully eccentric costumes worn by Mlle. Deslys.

Mrs. Fiske presented The High Road at the Mason the first week in January to fair attendance.

George Stegner, secretary of Mr. Morosco's affairs, has left for Houston, Texas, to take a theater for stock purposes.

The Little Theater, which is under the management of John Blackwood, will open its doors on Jan. 26. The co. is now rehearsing The Pigeon for the star attraction and engagement of George Barnum. Mr. Blackwood states that he has selected a co. which will surprise the public from an artistic as well as a financial standpoint.

Mrs. Annie Joffa's Playthings was produced at the Burbank Jan. 11. Selma Paley had the emotional and somewhat difficult leading role.

DON W. CARLTON.

PORTLAND, ORE.

New Broadway Theater Under Construction—Interesting Gossip

Demolition of the former handsome Portland Public Library, to make way for the new Broadway Theater, is nearly completed. The Broadway, which will offer low-priced attractions, will cover the half-block bounded by Broadway, Stark, and Park streets. When it is finished, five of the leading theaters of Portland—all but the temporary Hollis—will be included within a section of Broadway hardly 1,500 feet in length. It is understood that the new Hollis will also be erected on Broadway, extending the present theater row by about 250 feet.

At the Heilig Otis Skinner in Kismet played to capacity business. The production is one of the biggest ever sent to the Pacific Coast, and is giving thorough satisfaction to the public.

A. J. Flynn, manager of the Kismet co., and Mrs. Flynn were guests during the week of Mrs. William Davies, cousin of Mrs. Flynn.

Gaby Deslys was in Portland one day only, Sunday, Jan. 11, giving two performances. Despite an advance to $3 per seat, the house was sold out before the day of performance.

Frank and L. H. Keane, in advance of Sothern and Marlowe, and W. G. Williamson, in advance of Little Women, are in town.

Jack Abram, advance man of Officer 666, opens a new theater in Vancouver, Wash., on Jan. 20.

Edward Woodruff, in the role of Jack Wright, and Mary Edget Baker as Lizzie Roberts in The Lottery Man, produced last week for the first time here in stock, scored another artistic success at the Baker.

Jan. 18 will mark the completion of a spacious arcade, running from Sixth Street to Broadway, which will serve as a lobby for the Baker. A third main entrance leads from Morrison Street through the newly-constructed Northwestern Bank Building to the doors of the Baker. Work on these entrances has interfered somewhat during the past week with the box-office receipts.

Frank Keenan, in Vindication, a post-bellum sketch; Fred Lindsay, the Australian whipcracker; Albert Von Tilzer, and Edna Showalter were the drawing cards at the Orpheum last week.

Six medal-bearing diving nymphs headed a bill at the Empress Jan. 4-10. Bessie O'Neill, one of the diving girls, while diving into the tank on Thursday morning, collided with a steam pipe, and gouged out a piece of the right arm. Miss O'Neill will be able to resume her act in a week or so.

The original Eight Berlin Madcaps were headliners at Pantages Jan. 4-10. Business has been uniformly excellent all Winter.

Keating and Flood's Road Show presented The Honeymoon Trail at the Lyric to fair-sized audiences.

JOHN F. LOGAN.

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SPOKANE

Auditorium Reopens with "Bought [and Paid For"—Original Ushers Officiate

The rebuilt Auditorium, Spokane's home of the legitimate, opened Jan. 9 with Bought and Paid For. The house was filled, and much ceremony marked the reopening of this historic show house. Officiating as ushers were the same men who acted in this capacity when the Auditorium was originally opened twenty-four years ago. The ushers are well-known business men. They are W. S. McCrea, Bert Benham, E. Vaughn Klein, L. Roy Slater, and Charles Roadnight. Joseph Hagen, colored, officiated at the carriage curb just as he did nearly a quarter of a century ago. Mayor W. J. Hindley made a before-the curtain address to the audience, expressing the heartiest greetings of the city and its appreciation of having the theater rebuilt so handsomely. The spirit of the occasion extended to the play, which was well received. Matinee and evening performances Jan. 10 closed the engagement. President Calvin Heilig, of the Northwestern Theatrical Association, was present, and expressed great pleasure at the improved appearance of the theater.

The annual election of the Theatrical Mechanical Association was held Jan. 5 with the following result: James Anderson, Empress, president; Charles Hartley, Orpheum, vice-president; Harvey Emmett, financial secretary; Lee Myers, Orpheum, recording secretary; Fred Thompson, Orpheum, treasurer; Harry Dewitt, Empress, marshal; Dr. John H. Neely, examining physician; Chester Edwards, Robert Devereaux, Orpheum, and William Sloan, American, trustees.

W. S. McCREA.

ROCHESTER, MINN.

Rochester, Noted as Home of Famous Surgeons, is Splendid Theater City

It is evident that Manager William J. Pierce, of the Metropolitan Theater, is the right man in the right place. Dec. 30, The Natural Law, presented by an all-star cast, played to a crowded house; Jan. 5, Robin Hood, showed to a capacity house, one member of the co. being a former Rochester man; Jan. 6, The Red Rose packed the house also; and in the near future more high-class attractions are booked to appear.

Rochester holds a position in the theatrical world unlike any other city of its size. In addition to its resident population of 10,000 there is a floating population of from 1,200 to 1,500 drawn here from all quarters of the globe to consult the Mayo Brothers, the world-famous surgeons, located here. Many a weary waiting hour is shortened by the superior attractions which Manager Pierce is bringing here. S. R. O. is the sign seen oftenest now at the "Theater of Realization," as it is now styled.

F. L. JOSSELYN.

SAN DIEGO

Mrs. Fiske in The High Road came to the Spreckles Jan. 5, giving San Diego a real treat in a finished performance that drew a packed house. During her stay here Mrs. Fiske met a delegation of the local Humane Society, and promised that at some future date she would aid the work with a benefit performance. On her last visit she donated $100 to the society.

The Common Law, at the Spreckles, Jan. 9, 10, was headed by Virginia Harry, a Pacific Coast product, who has made a very favorable impression in theatrical circles.

The Empress did a nice week's business week of Jan. 5, with The Bower of Melody as a feature act.

The local stock co. at the Gaiety offered A King for a Day to splendid business.

The Pantages Circuit at the Savoy has been furnishing some fine acts for San Diego, and business has been above the average. The Princess of Kama week of Jan. 5, was up to the high standard of the house.

Willard Hutchinson, just returned from a tour of England, has sold a tract of land that he purchased in San Diego three years ago. He writes that he expects to be here in April, when he will arrange for the building of a home in the city.

The novelty of surf bathing in Winter has attracted a number of the acts playing San Diego, and a lot of people can be found reading THE MIRROR in bathing suits on the beach every afternoon.

MARIE DE BRAU CHAPMAN.

SEATTLE

The Story of Antony and Cleopatra Jan. 5-10 in films was the attraction at the Moore, but the attendance was not large. Yvonne de Treville in Costume Recital Jan. 8 captivated her audience.

At the Seattle The Soldiers Jan. 5-11 was presented in an interesting manner before audiences ranging from small to large.

The offering at the Tivoli was The Substitutes Jan. 5-11, which was presented in an entertaining manner before houses averaging fair business.

At the Orpheum Frances Cameron, Walter Lawrence and vaudeville. At the Pantages The Golden Dream and vaudeville. At the Empress the Six Banjophiends and vaudeville.

The Melbourne, Clemmer, Colonial, Alhambra, and other motion picture houses are doing a fair business.

BENJAMIN F. MESSERVEY.

CALGARY

Tom Marks played a return engagement at the Sherman Grand Jan. 5-7 to fair business. Orpheum vaudeville headed by George Damerel in The Knight of the Air, a musical comedy, did big business Jan. 5-10. The Calgary Symphony Orchestra give their third evening performance Jan. 12. The Deep Purple follows for a two days' engagement.

Stockton's Busy Day, a screaming little farce, excellently acted by Hal Davis and co., was the brightest spot in the Pantages vaudeville bill at the Empire Jan. 5-10.

The entertainment furnished at the Lyric Jan. 5-10 was fully up to the standard which that house has maintained since S. and C. vaudeville has occupied it.

Mr. Sherman states that business is improving in nearly all of the theaters on his vaudeville circuit.

The T. M. A. held their annual benefit performance at the Lyric Jan. 9, after the regular evening show. Nearly all the acts from the Orpheum, Pantages, and S. and C. bills gave their services free, and a nice sum was realized.

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WINNIPEG

Winnipeg Waits for Grand Opera—Many Attractions—Theaters Prosper

The De Koven Opera co., with Bessie Abott, soprano, was the attraction Jan. 12-17, while Gaby Deslys will burst upon the horizon of a Winnipeg audience for the first time Jan. 22, and will remain for three days.

The greatest treat in store for us Northerners in the two weeks of grand opera which Manager Walker has arranged for Feb. 2-14 with the Quinlan English Opera co. Felice Lyne (who, by the way, is American) heads the list of sopranos; also Jeanne Brola, an American. Perceval Allen and Gladys Ancrum are some of the other leading sopranos. The contraltos, ten, and basses all well known and musicians of first rank.

After the opera Robert Mantell will come to the Walker, followed by other prominent artists. The Winter promises to be a very interesting one in matters theatrical.

The permanent Players at the Winnipeg pleased their host of friends with The Rosary week of Jan. 5. The Traveling Salesman was the attraction week of Jan. 12. This week they are playing Kindling.

Marie Lloyd tops the next bill at the Orpheum Jan. 12.

Empress also offers a very striking bill.

At the Victoria for Jan. 12 Miss Franklyn Gale appears in her own production, The Cleverness of Kitty.

Starland, Gaiety, Majestic, Columbia, Lyric, Lyceum, all motion picture houses are doing excellent business. In fact, good business is the word in all the houses, in spite of the financial depression one hears so much about.

GEORGE E. MCEATHRAN.

ST. PAUL

One solid week of S. R. O. business was the record of the Wright Huntington Players in The Confession at the Shubert, Jan. 4-10. People were turned away at every performance. Similar results were recorded Jan. 11-17, the second week of this play, the success of which is due largely to Mr. Huntington's fine portrayal of Father Bartlett, and Duncan Penwarden's masterly delineation of Dumont. Charley's Aunt Jan. 18-24. When Knighthood Was in Flower Jan. 25-31.

The Garden of Allah held Metropolitan audiences in its spell Jan. 11-17. Sarah Truax, the Domini, was leading woman with the Henderson Stock co. during Summer of 1908 and again with the Bush Temple (Player's Stock) co. during the warm weather of 1907. She also played a short season with the James Neill co. during the early Fall of 1910. Bird of Paradise Jan. 18-24. Disraeli Jan. 25-31.

Ernest Ball and Maude Lambert (St. Paul girl) were the hit of the Orpheum bill Jan. 11-17. Two sketches, Naked Man and Obstinate, Miss Granger barely got over. The first sketch is being rewritten, and will be presented in its new form shortly.

The Rossow Midgets headed the customary good bill at the Empress, while the Columbian Burlesquers were at the Grand.

Carl Flesch was soloist at the sixth regular concert of the Symphony Orchestra at the Auditorium Jan. 13.

Many St. Paulites journey over to the Minneapolis Auditorium every Monday to Dwight Elmendorf's discourses on India, Ceylon, and Java. A series of five lectures began Jan. 12.

The Grand ushers had "some" time at a smoker Jan. 1. Frank Burbridge, head usher, was presented with a loving cup.

The two weeks' run of the Huntingtons in The Confession is only the third time in St. Paul's history that a play has had a run of two solid successive weeks. The old People's Theater Stock co. in October, 1888, got first honors with Rosedale. The Neills also accomplished the trick with The Girl of the Golden West at the Grand. Summer season of 1908.

JOSEPH J. PFISTER.

NEW ORLEANS

The Blue Bird was a big drawing card at the Tulane Jan. 11-17, with a splendid cast interpreting the play. The S. R. O. sign was in evidence during the entire week.

The Louis Dean Players at the Dauphine put on Cameo Kirby Jan. 11-17. The co. is doing good work, and meeting with liberal patronage. The Easiest Way Jan. 18-24.

George Evans and his Honey Boy Minstrels was the attraction at the Crescent Jan. 11-27. The Rosary Jan. 18-24.

Mr. Affre's Opera co. at the French Opera House continues giving excellent performances to satisfactory sized audiences. Sapho (matinee) 11. La Belle Helene (night) 11. Madame Butterfly 13. Rigoletto 15.

The St. Charles Orpheum continues a popular place of amusement. For week of Jan. 12-18 the headline feature was Theodore Roberts.

J. M. QUINTERO.

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BROOKLYN

Rev. Newell Dwight Hillis Champions "Damaged Goods"

Owing to the incessant bitter attack upon Damaged Goods by a Brooklyn publication, the Rev. Dr. Dwight Newell Hillis, pastor of Plymouth Church, made famous by the late Henry Ward Beecher, took up the cause of the play before the first act curtain was raised at the Montauk Theater Jan. 12-17. Dr. Hillis said that he had been severely criticised for attending these performances, but that he was actuated by a firm conviction that it was better to expose an evil, and to teach its prevention, than to permit it to ravage the lives and happiness of those who are kept in ignorance of its dangers.

Richard Bennett also defends the offering at every performance by delivering a philippic against this local publication. Its adverse criticisms apparently has little or no effect on its readers because the production has been greeted with capacity houses at every performance. Owing to its great success in Brooklyn it has been booked for a return engagement of two weeks at the Broadway Theater.

Within the Law also settled in Brooklyn for a two weeks' engagement at the Majestic Theater. It will unquestionably break the house record for this season. The advance sale was so heavy on Jan. 10 that the entire staff was pressed into box-office service, and the disbursement of the payroll was postponed until the following day.

The Man Inside made its initial bow to Brooklyn theatergoers at Teller's Broadway Theater. It was presented with the original New York cast, but failed to develop any great enthusiasm.

'Way Down East is still flirting with goodsized box-office receipts. The famous old rural drama was offered last week at the De Kalb Theater, and was greeted with large and enthusiastic audiences. J. LEROY DAUB.

FALL RIVER

J. C. Mathews New Leading Man with Baylies-Hicks Players

At the Savoy a great treat was offered local theatergoers Jan. 12, when Bought and Paid For was presented for the first time in this city. A fine performance to S. R. O.

The Malley-Denison co. presented Jan. 13-17 The Only Son, with Carolyn Elberts as Miss Brainerd and Gus A. Forbes as Thomas Brainerd, Jr., both of whom were at their best, and gave strong performance of the characters. After a week's rest Lillian Neiderauer returned to the cast, playing the part of Anne Lester in her usual finished manner. Souvenir photos of Miss Neiderauer were given to all of the patrons Jan. 13. The remainder of the co. were up to their usual high standard. All of the productions given by the co. are given an elaborate stage setting, and Stage Director Kirk has received much praise from the local press. The Volunteer Organist Jan. 20-24. Donald Brian Jan. 19.

At the Bijou the Baylies-Hicks Players offered Jan. 12-17 Sherlock Holmes, with the return of Henry Hicks to the co. as Professor Moriarty. Mr. Hicks gave a very powerful performance of the character. An actor of much ability, it is to be regretted that he does not appear oftener. Victor Browne will close his engagement of ten weeks with the co. Jan. 17. Mr. Browne during his engagement here has been well received. Corrine Cantwell, Ann Singleton, Pearl Lytell, Maud Grafton, Ted Brackett, Maxwell Driscoll, and George Walsh were seen in well-played parts. The Lost Trail Jan. 19-24.

Hathaway's, New Bedford, Mass.: The Lester Lonergan Players presented Othello Jan. 12-17 to S. R. O., with Lester Lonergan as Othello, Joseph Selman as Iago, and Amy Ricard as Desdemona. Fine production and well staged.

Elizabeth Kilday, sister of Carolyn Elberts, of the Malley-Denison co. made her first appearance Jan. 5 with the Malley-Denison co., Taunton, Mass., in Over Night, and made a decided hit.

J. C. Mathews has been engaged as leading man of the Baylies-Hicks Players, Fall River, Mass., opening Jan. 19. W. F. GUS.

PITTSBURGH

Mayor Armstrong Recommends Strict Censorship of Motion Pictures

Gertrude Hoffman and her own co. appeared at the Alvin Jan. 12-17, drawing good houses. Ching Ling Foo and co. mystified and entertained interested audiences during the first part of the performance. Doris Keane in Romance followed.

Julia Sanderson and Joseph Cawthorn, with an excellent co., in The Sunshine Girl, pleased large houses at the Nixon week of Jan. 12. Montgomery and Stone and Elsie Janis in The Lady of the Slipper followed.

The Lyceum had The Spendthrift Jan. 12-17, which drew fairly good houses. Elsie Gresham was adequately cast in the title-role, and her support was good. Rebecca of Sunnybrook Farm Jan. 19-24.

The Pitt Players were seen in an elaborate production of The First Lady of the Land at the Pitt Jan. 12-17. Mary Hall made an effective Dolly Madison, while Robert Gleckler was seen to advantage as Madison. Louise Rial, Nora Lamison, William Bonelli, Wilson Day, and other members of the co. gave excellent support. The Blindness of Virtue Jan. 19-24.

A revival of The Gamblers was presented at the Duquesne week of Jan. 12 by the Harry Davis Players. Irene Oshier and Thurston Hall in the leads were both credited with fine work. Other members of the co. gave good support. Another musical comedy, The Girl Question, followed. This marks the fifth musical offering the Davis Players have presented this season, all of which have been very successful.

Eddie Foy and the Seven Little Foys headed a good bill at the Grand Jan. 12-17. The Glee and Mandolin clubs of the University of Pittsburgh offered a good musical act (in addition to the regular bill) with a view to furthering the current effort to raise an endowment fund of $3,000,000 for the university.

Harry Lauder will make an appearance on Jan. 23, 24, at Memorial Hall with a bill of international artists.

Damrosch appeared at Memorial Hall Thursday evening, Jan. 15, with the entire New York Symphony Orchestra, with Sue Harvard and Selmar Janson, soprano and pianist, respectively, as soloists.

Joseph G. Armstrong, who has just been made Pittsburgh's new mayor, during the past week recommended a strict censorship of all motion picture houses in this city. The new mayor recommends that all moving picture houses be required to furnish the Director of the Department of Public Safety with a description of the films which they propose to show before they are put on for public view, so that he may examine and condemn any that are of an immoral character, and that if the same are displayed contrary to his orders, prosecution will follow. DAN J. FACKINER.

READING

"The Yellow Ticket," with Exceptional Cast, is Warmly Received

One of the artistic dramatic triumphs of the season was the production of Michael Morton's original play, The Yellow Ticket, at the Academy of Music Jan. 12, 13, previous to its presentation at the Elitinge Theater, New York. An all-star cast, comprising John Mason, John Barrymore, Florence Reed, Julian L'Estrange, Emmett Corrigan, Macey Harlan, Elaine Inescort, David Torrence, Harry Lillford, Michael Wilens, and George J. Deckner, gave this powerful new drama a wonderfully convincing interpretation, and the two large audiences marveled and applauded. Each character was strong, and the manner in which their efforts were received presages a long run for the play. Money has evidently not been spared in this production, for the scenes were mounted lavishly. Reading was one of the four cities selected for the premier presentations, and it goes without saying that those fortunate enough to witness them have placed their stamp of approval upon them.

The Calsmith Players, holding forth at the Grand Theater played another capacity week, when they presented The Christian in their usual clever style Jan. 12-17 with daily matinees. Lelah Halleck resumed her duties as leading lady after a vacation of two weeks, and incidentally celebrated her eight hundredth appearance with the co.

The Orpheum presented the Orpheum Players in the big metropolitan success, The Butterfly on the Wheel, Jan. 12-17, with usual daily matinees. Virginia Mann shone to advantage in the title-role, and Robert Hyman was in his usual good demeanor. Souvenirs of Philip Lord were distributed.

A distinct hit on the Hippodrome programme week of Jan. 12 was a one-act playlet, The Nightingale, by Ernest Anderson. Marjorie Burt and co., the first two being formerly members of the Calsmith Stock co. at the Grand. They were warmly received. HARRY B. WEAND.

ST. LOUIS

H. R. McClain Establishes Little Theater—To Present Bernard Shaw's Plays

Stop Thief proved a successful drawing card at the Shubert Jan. 4-10. Evelyn Nesbit Thaw played to capacity houses at the Shubert Jan. 11-17. Jan. 18-24, Peg o' My Heart.

Viola Dana in The Poor Little Rich Girl was warmly received at the Olympic Jan. 4-10. H. C. Browe and F. Currie were exceptionally well liked. Milestones, with the original cast, played at the Olympic Jan. 11-17, and pronounced an excellent attraction. Jan. 18-24. The Pleasure Seekers.

Elsie Riser, Corliss Giles, and a very good co. appeared at the American in The Escape Jan. 4-10. Jan. 11-17. Shep Camp in The Round-Up played to fair business. Jan. 18-24. The Rosary.

Saharet, the Australian dancer, headlined the bill at the Columbia Jan. 12-19. Charles E. Evans, Minnie Allen, Lorraine & Burke helped comprise a very good bill.

Billy Watson and Margaret Flavin, with The Beef Trust co., were again seen at the Standard Jan. 11-17. Jan. 18-24. The Crackerjacks.

The Progressive Girls, with Jack Reid, a local comedian, drew well at the Gayety Jan. 11-17. Jan. 18-24, Monte Carlo Girls.

The City Club, of St. Louis, is preparing to produce the annual musical comedy at the Victoria Theater in April. Billy Ryan, author of several tabloid musical comedies and well-known locally, is working on the lyrics. Elaborate preparations are being made.

Don Barclay, who has played with the Princess Maids Tabloid Musical Comedy Stock co. for over two years, leaves on Jan. 18 to join a large burlesque co. Mr. Barclay has been a great favorite with the many patrons of the Princess Theater.

Harry R. McClain, who during the ten years of his professional experience, appeared with many of our leading stars and who retired from the stage two years ago while playing with Rose Stahl in Maggie Pepper, is inaugurating a Little Theater plan similar to one in Boston. However, this Little Theater will be run in conjunction with the Morse School of Expression, of which Mr. McClain is stage director. A room in the Musical Arts Building has been rented and a stage erected. The hall has a seating capacity of 150. Here will be produced such plays as Overruled, The Dark Lady of the Sonnets, and Press Cuttings by George Bernard Shaw.

V. S. WATKINS.

DES MOINES

Mutt and Jeff in Panama pleased capacity houses at the Berchel Jan. 11-13. James K. Hackett Jan. 16, 17. Thurston, the magician, Jan. 18-21. Peg o' My Heart Jan. 22, 23.

A. H. Conley, manager for Henry Miller, announced while in Des Moines that Mr. Miller is to star Ruth Chatterton in Daddy Long Legs, a fantasy by Jean Webster.

Court by Girls and Nature's Nobleman are sharing honors week of Jan. 11 at the Empress, and are proving very popular. Much credit should be given Arthur Costlier for his interpretation of Abraham Lincoln in Nature's Nobleman.

Max Witt, vaudeville manager and producer, spent Jan. 12, 13 in Des Moines with General Manager Haves, of Elbert and Getchell.

Melba-Kubelik Concert, at the Coliseum Jan. 9, packed the house.

Helen Gardiner in A Princess of Bagdad is the feature picture at the Colonial week of Jan. 11. A. KAHN.

OMAHA

Pavlowa was accorded a most enthusiastic welcome to Omaha, and to the Brandeis, for her single performance Jan. 8. The house was practically sold out, and the engagement a success in every way. The star was seen at her best, the support all that could be wished for and the orchestra a delight to all. McIntyre and Heath Jan. 9, 10, introducing their old-time minstrelsy with modern dancing accompaniment, also drew well. James K. Hackett in The Grain of Dust Jan. 11 pleased a first-class Sunday night house. Emma Trentini in The Firefly Jan. 12-14, opened to a good-sized house in spite of strong counter attractions.

Melba and Kubelik attracted a large and well-pleased audience at the Auditorium Jan. 12.

At the Gayety Manager Johnson has The Biz Jubilee, musical comedy, where every one seems pleased. Business is good. The Dreamland Burlesquers week of Jan. 18.

The usual attractive vaudeville offering is on at the Orpheum, and the box-office receipts continue satisfactory. J. RINGWALT.

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WITHIN THE LAW

CHICAGO NOTES

Chicago had four openings to-night. To the peaceful Princess came The Lure, with most of the players of the New York cast. The Sunshine Girl, who, is of course, Julia Sanderson, began a three weeks' stay at the Illinois. Her Own Money, with Julia Dean, from the Comedy Theater in New York, opened at the Studebaker, while Ready Money was in evidence at the Olympic. So why talk of hard times? The Majestic has a trump card this week in Blanche Bates, who appears in Barrie's playlet, Half an Hour. Other attractions are Pauer's First Play at the Blackstone, Nearly Married at Cohan's Grand, Help Wanted at the Cort, The Honeymoon Express at the Garrick, The Traffic at Howard's, September Morn at the La Salle, David Warfield in The Auctioneer at Powers, Rosbanara, the dancer from India, at the Palace; Antony and Cleopatra at the American Music Hall, The White Slave at the Victoria, Eugenia Blair in Madame X at the Imperial, The Conspiracy at the National, and Cowards at the Fine Arts.

The last-named play by Professor Lovett, of Chicago University, is a dramatic excursion from matrimony to the hospital which the critics unite in saying is hardly fit for the stage. But Professor Lovett has ability, and if he will quit reading gloomy German books he may yet write something worth while.

This week the popular Willard changes from a vaudeville into a motion picture theater.

The Shuberts have taken the Auditorium for five weeks after the opera season. Gaby Deslys is booked for one week. The rest are uncertain yet. LITTELL MCCLUNG.

MONTREAL

With the thermometer standing at nearly 30 below zero, the house that greeted the opening of Margaret Anglin at His Majesty's Jan. 12 in Twelfth Night, was not as large as could be wished or as the performance deserved. Miss Anglin has surrounded herself with a capable co., and the scenic production is in every way adequate. During the week Taming of the Shrew, As You Like It, and Antony and Cleopatra were given. Miss Anglin's performances in the leading roles were interesting, and chief in her support were Ruth Holt Bouchault, Ian McLaren, Fuller Mellish, Sidney Greenstreet, and Harry Bartoon. Jan. 19-24, Martin Harvey in The Only Way. A Cigarette Maker's Romance, and The Breed of the Treshams.

At the Princess The Passing Show of 1913 drew good houses in spite of the cold weather Jan. 12-17. As a melange of music, lights, scenery, and dancing it is clever and entertaining. Mollie King, George Whiting, Charlie King, and Artie Mehlinger are among the chief scorers, and the chorus is a hit. Jan. 19-24, Faversham in repertoire.

The striking playlet, The Green Beetle, with Louis Cassavant in the leading role, is the headliner at the Orpheum. A few more plays like this would be acceptable and help to do away with the absurd idea that people do not want dramatic sketches in vaudeville. Kitamura Troupe of Japanese Acrobats and half a dozen other good items go to make up a more than average bill.

The French Stock at the National give the ever popular Camille, with Mlle. Vehry in the leading role.

At the Gayety The Queens of Paris featuring Harry Koler and Harry Morton put up a good show. The comedy is very amusing.

The various moving picture and vaudeville houses are all doing well, and putting on satisfactory bills, and the air is full of rumors of new picture houses and theaters.

W. A. TREMAYNE.

IOWA FALLS

Bert Stover, who has been manager of the Windsor Theater at Hampton since it was opened in September, has sold his lease to Fletcher Russell.

Howard L. Miller and Joseph A. Whitacre, of Marshalltown, have contracted with Oliver Labadie to write a new sixty-minute sketch, to be offered in the Midwest territory by Mr. Labadie in a few weeks, succeeding Labadie's present vehicle, Along Broadway.

An effort is being made by Hibert and Getchell to secure the services of Priestly Morrison as director of the new Princess Stock co., which opens next August. Mr. Morrison formerly directed at the Princess with splendid success.

R. H. Shafer has reopened the Lyric Theater at Hampton and will show Licensed films only.

L. E. McPherson, of Los Angeles, is negotiating with the owners of the Auditorium in Des Moines, to be used for amusement purposes.

Josephine Worth has joined the Harvey Stock co. at Mason City as leading lady. Miss Worth was formerly with The Rosary and A Romance of the Underworld.

An effort is being made by the Commercial Club, of Waterloo, to open the Waterloo Theater for Sunday performances, though contributions made to the building fund when the theater was built conditioned that no Sunday performances should be given.

The Fourth Dimension is the name of a new play with music that will be given its premiere at Marshalltown Jan. 27. The play is by Joseph A. Whitacre, of that city, who wrote The Isle of Freedom and Sophia's Seven Suitors. The music is by Lucien Denni, of Kansas City, the author of Oceana Roll. The production will be made under the direction of C. H. Muchmore, of Kansas City, and Mr. Whitacre.

Raymond Hood, formerly of this city, resumed his part in Damaged Goods, Jan. 20, following an engagement of several weeks before a moving picture camera. FRANK E. FOSTER.

SALT LAKE CITY

The Pink Lady at the Salt Lake Theater Jan. 5-7 did fair business. Olga De Baugh was popular. The singing of Lucie Carter was well received. Business was probably lighter from the fact that the play is not new here.

A local organization of Hebrews gave an entertainment Jan. 8, under the supervision of Milton D. Joseph, to a large and well-pleased house, the receipts going for charity. Bessie Browning and Edna Dwyer, professional singers, assisted the organization.

Under the direction of Charles W. Meakin and Ruth Eldredge, a new local dramatic society known as the Salt Lake Dramatic Club, gave the first of a series of plays Jan. 10, drawing a good house and pleasing audiences afternoon and evening. The play of Harvest was selected for the opening bill. Adele week of Jan. 12.

At the Utah Willard Mack and Marjorie Rambeau presented The Escape to large and well-pleased houses. Rayone Moreland, Leon Mc-Reynolds, Arthur J. Price, and Howard Scott were each well received.

Harry Fox and Yancel Dolly, at the Orpheum, week of Jan. 4 were headliners, and fully upheld the position. George Rolland and co. in their skit, Fixing the Furnace, came in for attention.

The Rubinoff Trio carried the honors at the Empress week of Jan. 7. The business of the Empress in Salt Lake is said to be ahead of any other of their Western houses.

C. E. JOHNSON.

ATLANTIC CITY

"Yellow Ticket" Interests—Fine Acting by Florence Reed—Pier Co. to Build Theater

The Yellow Ticket, which succeeds Within the Law at the Eltinge Theater, played here Jan. 15-17, and created considerable interest, though it was a somewhat meagre first-night audience that spread the news. Interest principally centered in the acting of Miss Florence Reed, who in the role of the pursued and harassed Jewish girl was conceded to have added undeniable assets to her ability as an actress. John Mason in the unusual—for him—part of the Russian count, and John Barrymore with a more natural control of his acting also were the center of interest. The possibilities of the Jewish appeal in The Yellow Ticket and the effect of the references to the recent Ritual trial—as well as the severe, almost personal, attack on the Russian Government were other factors that caused considerable talk as to the future of the play.

Belasco's Years of Discretion, with Herbert Kelcey and Effie Shannon, was here three days, Jan. 12-14.

The new Charles Frohman musical comedy, The Laughing Husband, makes A pre-Broadway appearance on Jan. 19-21, and Marrying Money will follow on Jan. 22-24.

Rumors have been prevalent here that the Old Young's Pier, destroyed by fire two years ago, and more recently removed by a severe storm, is to be rebuilt by Southern capitalists.

The Steel Pier Company is planning the erection of a theater in a boardwalk location in the rear of stores which now face the pier, provided the estimates do not exceed the amount they desire to spend. ARTHUR G. WALKER.

BUFFALO

The Madcap Duchess, Anne Swinburne, with Victor Herbert conducting, filled the Star Jan. 12-14 to its limit. Rose Stahl, in Maggie Pepper, had overflow houses at the Star Jan. 15-17. Sweethearts, with Christie Macdonald, Jan. 19.

The Lure at the Teck Jan. 12-17 drew fair houses. Coming for one night, Jan. 19, Harry Lauder, Jan. 20-24, Gertrude Hoffman.

One Day was at the Majestic Jan. 12-17, with Faye Ousick and Victor Southerland, playing the principal parts; good houses. During the week of Jan. 19 the Cines photodrama, Antony and Cleopatra.

Louise Galloway in Little Mother headed the bill at Shea's. Coming Jan. 19 The Green Beetle and others.

At the Garden Jan. 12-17 A Trip to Paris, with George W. Rehn as the comedian. Large houses. Jan. 19, The Robinson Crusoe Girls.

The New Taxi Girls, with Joe M. Fields and Princess Lahn Meroff, packed the Gayety Jan. 12-17 at every performance. Gayety Girls Jan. 19.

At the Lyric the Martha Washington Sextette pleased large audiences Jan. 12-17.

J. W. BARKER.

FROM HERE AND THERE

HAVERHILL, MASS.—William Morse is the new leading man of the Mayer Stock company at the Orpheum Theater.

The Scenic Theater, a picture house, was closed last week by Colonel J. H. Whitney, State Chief of Police, owing to an unlicensed and incompetent operator in charge of the machine.

C. T. ISSMITH.

SUNBURY, PA.—THE MIRROR correspondent wishes to thank Miss Grace Keiffer, of the Chauncey-Keiffer Stock company and Mrs. Florence J. Murray, formerly of the Murray and Mackey Stock company, for their kind remembrance of an old friend.

(Signed) LOUISE DALIUS KEIFFER.

ELMIRA, N. Y.—Every theater in Elmira, with the exception of the Lyceum, has increased prices 25 per cent. with the past two weeks, with no apparent effect on the general excellent business done.

J. MAXWELL REMER.

HOT SPRINGS, ARK., Jan. 10.—With the depression caused by the recent big fire overcome and the season in sight, all places of amusement are enjoying good business.

Manager Head, of the Auditorium, will offer a high-class stock company for approval early in February.

Madame Schumann-Heink appears at the Auditorium Jan. 15, and will remain a short time, resting and taking the baths.

H. J. PADDOCK.

FORT DODGE, IOWA, Jan. 10.—McIntyre and Heath in The Ham Tree on Jan. 2 drew a capacity house. This was their first appearance here since they toured the country thirty years ago in The Georgia Minstrels. At that time THE MIRROR correspondent managed the Pessler Opera House in which they played.

The world-famed Cardiff Giant, whose birth was Fort Dodge Gypsum, was recently returned to his birthplace. Mr. J. R. Mulroney having purchased it, and placed it on exhibition. Mr. J. W. Boyd, of Syracuse, N. Y., will lecture on the Giant. LILLIAN M. RANKIN.

AUBURN, N. Y. (Special).—Fay C. My Heart, with Lois Meredith in name part, gave three performances New Year's Day to 6,400 people—one in the morning to 1,500 male convicts in Auburn State Prison, and matinee and evening performances at the Burtis Auditorium to the two largest audiences ever gathered in one day at that theater. J. KENNY KERR.

DECATUR, ILL. (Special).—Somers Allen, a Decatur singer, was the headliner at the Empress Theater week of Jan. 4 (last half). This was Miss Allen's first entrance in vaudeville, although her singing has become famous all over the United States. PERCY BWING.

BOWLING GREEN, KY., Jan. 10.—J. M. Robertson, who has been lessee and manager of the Bowling Green Opera House for several years, has relinquished his lease, and it has not been determined by the owners what will be done with the house the coming season.

C. J. MEREDITH.

CHATTANOOGA, TENN., Jan. 19.—The following attractions appear in Chattanooga this week: At the Bijou, Jan. 19, The Smart Set; Jan. 20, The Leopard's Spots.

At the Majestic new musical comedy. At Saratoga Springs.

Lyric Theater, stock company, with Julia Neville, presents Don Cæsar.

HERBERT OPPENHEIM.

LOUDONVILLE, O.—On Jan. 2 Mr. H. J. Geiselman was reappointed manager of the New City Opera House at Loudonville, O. This new and up-to-date theater has been doing the best business so far this season since its opening three years ago. HUGH GEISELMAN.

YOUNGSTOWN, O., Jan. 19 (Special).—So much snow accumulated last week at the stage end of the Casino building at Idora Park that it crushed the roof. Valuable scenery is stored there and a force of men were set to work removing it before a thaw would increase the damage.

W. D. WAGONER.

SCHENECTADY, N. Y. (Special).—Schenectady has shown her progressiveness by her city officials publicly endorsing the white slave motion pictures as a result of which both The Traffic in Souls and The Inside of the White Slave Traffic did a tremendous business. NAT. SAHR.

UHRICHSVILLE, O.—Manager Ed. Elvin, of the City Opera House, is spending the Winter in Prescott, Aris., for his health.

JOHN B. MILONY.

RECORD OF DEATHS

IMOGENE VAN DYKE, whose married name was Henriques, a well-known actress of a generation ago, died of cancer Jan. 15, at her home in Christopher Street, this city, where she had resided for the past ten years. She first appeared on the stage in California with John McCullough, then in New Orleans with Lawrence Barrett in minor parts. In 1876 she succeeded Maude Granger as Aouda in Kiraly's spectacular production of Around the World in Eighty Days at the Alhambra Palace, now the South Broad Street Theater, Philadelphia.

STEPHANE RAOUL PUGNO, the famous French pianist, died in Moscow while on a concert tour through Russia. He was born at Montrouge, Ile de France, June 23, 1852. He was well known to concert audiences in America from his frequent tours in this country. He was an exponent of his own compositions and the classical school of piano compositions.

GEORGE D. WALTERS died at his home in Fair Haven, N. J., Jan. 5, 1914. He was operated on eighteen weeks ago for an aneurism; he lived longer than any patient previously operated on, and great hopes were felt for his entire recovery. He was in his forty-eighth year. He was with the Barnum and Bailey Circus for two years, two years transportation agent for the Great Wallace Shows, was manager of Al. W. Martin's Uncle Tom's Cabin company for three years, five years with H. C. Blaney, and last year was with Gus Hill's Western Mutt and Jeff company. He is survived by a widow, father, T. H. Walters; three sisters, Mrs. Frank J. Wesson, Mrs. Milt. G. Barlow, and Mrs. Ralph S. Smith; and two brothers, Charles L. Walters, who is manager of the Gaiety Theater, St. Louis, Mo., and Samuel B. Walters, of Chicago. He was a member of the Players' Boat Club, Fair Haven Volunteer Fire Company, and the American Mechanics.

PIERRE BIJOU, one of the best known entertainers on the English variety stage, died Jan. 8, at his residence, in Brockwell Park Gardens, Herne Hill, aged forty. He was operated on some time ago for kidney trouble, but suffered a chill, from which he died.

VIRGINIA VAUGHAN, eighty-one years old, who was known in her youth as a poet of some note and translator of George Sand's novels, died from the effects of being struck by a trolley car while trying to cross Eighth Avenue at 131st Street, this city. She passed away in an automobile which was conveying her to the Harlem Hospital. Miss Vaughan was born in the South and was an aunt of Vaughan Glaser. Among her writings was "The New Era," a dramatic poem, published in London. Her translations of Sand and "Sailing on the Nile," by Laporte, were published in Boston.

MRS. GERTRUDE DORNBACH, once a well-known opera singer, died Dec. 31, in Corona, Queens Borough, of cancer of the stomach. She was seventy-six years old. Many years ago Mrs. Dornbrach sang in Italian opera at the Academy of Music in New York. Her husband, Henry Dornbrach, who died fifteen years ago, was musical director at the Academy. She was born in Germany, and came to America when eighteen years old.

MRS. JULIA F. DRAPER, a singer and teacher of vocal music, died Dec. 31, at her home, 269 East Sixteenth Street, Flatbush, Brooklyn, at the age of seventy-five. She began her musical career at the age of fourteen as a member of the choir in the late Dr. Richard Salter Storrs's church in Brooklyn. She was married more than fifty years ago in that church to Jacob K. Draper, a basso, who died in 1905. She and her husband also sang in the Holy Trinity Church, Brooklyn, of which the late Rev. John White Chadwick was rector. The late Dudley Buck, the organist-composer, was choirmaster of that church at the time and Mrs. Draper was one of his pupils. She was a pupil of Errani.

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TO DRAMATIC WOMEN

Vernon, B. C., Jan. 10, '14

Passed On,

ELIZABETH RIPPON OBEE,

Mother of Richard Obee, at Hull, England, on Christmas morning. She entered into His gate with thanksgiving, and into His courts with praise, was thankful unto Him and blessed His name.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman): N.Y.C. 5—indef.
AGUGLIA, Mimi (Messrs. Shubert): N.Y.C. 12-24.
ANGLIN, Margaret: Sherbrooke, Que., Can., 21. St. John, N. B., 22-24.
ARLISS, George (Liebler Co.): Minneapolis 19-24. St. Paul 26-31. Chgo. Feb. 2—indef.
AT Bay (Messrs. Shubert): N. Y. C. Oct. 1-Jan. 24.
AWAKENING of Helena Ritchie (Leon A. Gilson): Brookfield, Mo., 23. Moberly 24.
BABY Mine (Wm. A. Brady): Mattoon, Ill., 21. Paxton 22. Hoopeston 23. Danville 24. Evansville, Ind., 26. Olney, Ill., 26. Washington, Ind., 27. Linton 28. Bloomington 29. Bedford 30.
BAREYMORE, Ethel (Chas. Frohman): Detroit 19-24. Grand Rapids 26. South Bend, Ind., 27. Ft. Wayne 28. Springfield, O., 29. Dayton 30. Lima 31. Phila. Feb. 2-14.
BEN-HUR (Klaw and Erlanger): Dallas, Tex., 19-24. Waco 26, 27. Fort Worth 28-31.
BIRD of Paradise (Oliver Morosco): St. Paul 18-24. Milwaukee 25-31. St. Louis Feb. 1-7.
BLINDNESS of Virtue: Portland, Ore., 18-21. Aberdeen, Wash., 22. Tacoma 23, 24. Seattle 25-29. Victoria, B. C., 30, 31.
BLINDNESS of Virtue: New Orleans, La., Feb. 1-7.
BLUE Bird, The (Messrs. Shubert): New Orleans, La., 12-24.
BOUGHT and Paid For (Wm. A. Brady): Bangor, Me., 23, 24.
BOUGHT and Paid For (Wm. A. Brady): Milwaukee, Wis., 19-24.
BOUGHT and Paid For (Wm. A. Brady): Charlotte, N. C., 21. Chester, S. C., 22. Rockingham, N. C., 23. Columbia, S. C., 24.
BREWSTER'S Millions (Leon Williams): Woonsocket, R. I., 22, Haverstraw, N. Y., 24.
BROADWAY Jones (Cohan and Harris): Americus, Ga., 21. Albany 22, Waycross 23, Brunswick 24.
BURKE, Billie (Chas. Frohman): N.Y.C. Dec. 25—indef.
CLARKE, Harry Corson, and Margaret Dale Owen: Melbourne, Australia, Sept. 1—indef.
COHAN, George M. (Cohan and Harris): Cleveland 19-24.
COLLIER, William (Chas. Frohman): N.Y.C. 6—indef.
CONSPIRACY: Chgo. 12-24.
DAMAGED Goods (Richard Bennett): Newark, N. J., 19-24.
DEADLOCK, The (Drama Producing Co.): N.Y.C. 19—indef.
DIVORCE Question (Rowland and Clifford): Buffalo 19-24. Detroit 26-31. Columbus, O., Feb. 2-7.
DONNELLY, Dorothy (F. C. Whitney): N.Y.C. 19—indef.
DON'T Weaken (Wm. A. Brady and Geo. Broadhurst): N.Y.C. 14—indef.
DREW, John (Chas. Frohman): Boston 19-31. Worcester Feb. 2. Pittsfield 3. Utica, N. Y., 4.
EAST Lynne (Frank Mahara): Kennett, Ia., 21. Kiemme 22. Goodell 23. Belmond 24.
ELIZA Comes to Stay (Chas. Frohman): N.Y.C. 7—indef.
ESCAPE, The (Rowland and Clifford): Detroit 19-24.
EVERYWOMAN (Henry W. Savage): Ft. Smith, Ark., 21, 22. Muskogee, Okla., 23, 24. Oklahoma City 25, 26. McAlester 27. Dallas, Tex., 28-31.
EXCUSE Me (Eastern: S. T. King): Toronto 19-24. Detroit 25-31.
EXCUSE Me (Western: S. T. King): Upper Sandusky, O., 21. Kenton 22. Bellefontaine 23. Lima 24. Ft. Wayne, Ind., 25. Defiance, O., 26. Kendallville, Ind., 27. Auburn 28. Angola 29. Coldwater, Mich., 30. Lansing 31.
FAMILY Cupboard (Wm. A. Brady): Washington 19-24.
FANNY'S First Play: Chgo. Dec. 29—indef.
FAVERSHAM, William (Js. L. Gallagher): Montreal 19-24. Detroit 26-31.
FERGUSON, Elsie (Klaw and Erlanger): N.Y.C. Nov. 17—indef.
FIGHT, The (Henry B. Harris Est.): Grand Rapids, Mich., 21, 22.
FINE Feathers (H. H. Frazee): B'klyn 19-31.
FINE Feathers (Southern: H. H. Frazee): Asheville, N. C., 21. Spartanburg, S. C., 22. Concord, N. C., 24. Statesville 26. Salisbury 27. Winston-Salem 28. Danville, Va., 29. Greensboro, N. C., 30. Durham 31.
FINE Feathers (Western: H. H. Frazee): Anna, Ill., 21. Marion 22. Du Quoin 23. Centralia 24. Alton 25. Jacksonville 26. Hannibal, Mo., 27. Moberly 28. Mexico 29. Jefferson City 30. Columbia 31.
FISKE, Mrs. (Harrison Grey Fiske): Galveston, Tex., 21. Beaumont 22. Shreveport, La., 23. Jackson, Miss., 24. Memphis, Tenn., 25, 27. Nashville 28. Chattanooga 29. Birmingham, Ala., 30. Montgomery 31. Atlanta, Ga., Feb. 2, 3. Macon 4.
FOOL and His Money (Wm. N. Smith): El Dorado, Kan., 21. Eureka 22. McPherson 23. Herrington 24. Pratt 25. Sterling 27. Hillswood 28. Larned 29. Great Bend 30. La Crosse 31.
FORBES-Robertson (Messrs. Shubert): N.Y.C. Oct. 2-Jan. 24. Boston 26-Feb. 7.
GARDEN of Allah (Liebler Co.): Madison, Wis., 19-21. Dubuque, Ia., 22-24. Davenport 24-25. Grand Rapids, Mich., 29-31.
GIRL and the Stampede (Norton and Lambert): Roosevelte, W. Va., 24. Hinton 25. Beckley 27. Glen Jean 28. Bluefield 31.
GIRL and the Tramp: Denison, Tex., 22. Sherman 23. Clarksville 26. Paris 27. Greenville 28. Sulphur Springs 29. Marshall 30. Palestine 31.
HELP Wanted (Oliver Morosco.): Springfield, Mass., 26, 27.
HELP Wanted (Oliver Morosco): Chgo. Dec. 20—indef.
HENRIETTA, The (Joseph Brooks): N.Y.C. Dec. 22—indef.
HER Own Money (Winthrop Ames): Chgo. 19—indef.
HIGHER Law (Oscar Graham): Laredo, Tex., 20, 21. Cotulla 22. Dilley 23. Pearsall 24. Nordheim 25. Floresville 26. Rounce 27. Hallettsville 28. Bastrop 29, 30. Marble Falls 31. Gampasasas Feb. 2. Goldthwaite 3.
HILLIARD, Robert (Klaw and Erlanger): Boston 19—indef.
HODGE, William T. (Lee Shubert): Detroit, Mich., 19-24. Indianapolis, Ind., 26-31.
HOUSE of Bondage: N.Y.C. 19—indef.
IN Old Kentucky: Washington 19-24.
IRWIN, May (Liebler Co.): Portland, Ore., 22-25. Aberdeen, Wash., 26. Tacoma 27. Victoria, B. C., 28. Vancouver 29.
JOSEPH and His Brethren (Liebler Co.): Washington 19-24. Balto. 26-31.
KISMET (Harrison Grey Fiske): 'Frisco 12-24. Oakland 26-29. San Jose 30, 31. Los Angeles Feb. 2-14.
KITTY MacKay (William Elliott): N.Y.C. 7—indef.
LAUGHING Husband (Chas. Frohman): Atlantic City, N. J., 19-21.
LEOPARD'S Spots (Thomas Dixon): Huntsville, Ala., 21. Florence 22. New Decatur 23. Columbia, Tenn., 24. Nashville 26, 27. Jackson 28. Memphis 29, 30. Helena, Ark., 31.
LIFE of Mendel Beilis: Rochester, N. Y., 19-24.
LION and the Mouse (George H. Bubb): Redfield, Ia., 21. Earkham 22. Guthrie Center 23. Casey 24. Adair 26. Anita 27. Elliott 28. Macedonia 29. Oakland 30. Walnut 31.
LITTLE Lost Sister (Lee D. Ellsworth): Stockton, Cal., 21. Oakland 22-24.
LITTLE Lost Sister (John Bergere): Paterson, N. J., 19-24. Phila., 26-31. Trenton, N. J., Feb. 2-4.
LITTLE Lost Sister: Jacksonville, Fla., 21, 22. Tampa 23, 24.
LITTLE Miss Brown: Rochester, N. Y., 19-17.
LITTLE Women (Wm. A. Brady): Oklahoma City, Okla., 19-21. Muskogee 22. Tulsa 23. Bartlesville 24. Coffeyville, Kan., 26. Independence 27. Pittsburg 28. Webb City, Mo., 29. Springfield 30. Joplin 31. Parsons, Kan., Feb. 2. Wichita 3, 4. Ottawa 5.
LITTLE Women (Wm. A. Brady): Boston Dec. 29—indef.
LITTLE Women (Wm. A. Brady): Oakland, Cal., 19-21. Red Bluff 22. Medford, Ore., 23. Eugene 24. Portland 25-27. Seattle, Wash., Feb. 2-7.
LITTLEST Rebel, The (A. H. Woods): Grand Rapids 19-24.
LURE, The (Messrs. Shubert): N.Y.C. 12-24.
LURE, The (Messrs. Shubert): Chgo. 19—indef.
MACK, Andrew (George Meeker): 'Frisco Dec. 21—indef.
MADAME X: Chgo. 19-24.
MAN from Home (United Play Co.): Newark 19-24.
MAN Inside (David Belasco): N.Y.C. 19-31.
MARRIAGE Game (John Cort): N.Y.C. Oct. 20—indef.
MAUD, Cyril (Liebler Co.): N.Y.C. Nov. 3—indef.
MILESTONES (Klaw and Erlanger): Memphis, Tenn., 22-24.
MILLER, Henry (A. H. Canby): Schenectady, N. Y., 21. Albany 22, 23. Newburgh 24. N.Y.C. 26-31. Newark, N. J., Feb. 2-7.
MISLEADING Lady (Wm. Harris): N.Y.C. Nov. 26—indef.
MISSOURI Girl (Eastern: Merle H. Norton): Alamosa, Tex., 22. Durango 25. Delta 31.
MISSOURI Girl (Western: Norton and Rith): Vancouver, B. C., 19-24. Seattle 25-31.
MODERN Girl (Messrs. Shubert): Cinti., O., 19-24.
NAZIMOVA, Mme. (Chas. Frohman): Charleston, S. C., 21. Augusta, Ga., 22. Savannah 23. Macon 24. Atlanta 26-28. Knoxville, Tenn., 29. Chattanooga 30. Birmingham, Ala., 31. Memphis, Tenn., Feb. 2, 3. Nashville 4, 5.
NEARLY Married (Cohan and Harris): Chgo. 6—indef.
OFFICER 666 (Frank Holland): Chgo. 4-31. St. Joseph, Mo., Feb. 5-7.
OFFICER 666 (Southern: A. S. Stern): Anniston, Ala., 21. Birmingham 22, 23. Hattiesburg, Miss., 24. New Orleans, La., 25-31. Mobile, Ala., Feb. 2. Montgomery 3. Atlanta, Ga., 4.
OFFICER 666 (Western: A. S. Stern): Centralia, Wash., 21. Tacoma 22. Hillsboro, Ore., 23. Yakima 24. Lewiston, Ida., 25. Colfax, Wash., 26. Spokane 27, 28. Wallace, Ida., 29. Missoula, Mont., 30. Helena 31. Great Falls Feb. 1. Anaconda 2. Butte 3. Bozeman 4.
O'HARA, Fiske (Augustus Pitou): Chgo. Feb. 1-5.
OLCOTT, Chauncey (Henry Miller): Washington 19-24. Newark, N. J., 26-31. N.Y.C. Feb. 2-28.
OLD Reliable (Henry W. Savage): Balto 19-24.
OMAR the Tentmaker (Tully and Buckland): N.Y.C. 13—indef.
PAID in Full (Eliey O'Connor): Sanford, Fla., 21. Orlando 22. Bartow 23. Arcadia 24. Mulberry 26. Lakeland 27. Tampa 28, 31. Petersburg 29. Ocala 30. Gainesville 31. Lake City Feb. 2. Madison 3. Thomasville, Ga., 4.
PATTON, W. B. (Frank B. Smith): Houma, La., 21. Morgan City 22. Franklin 23. New Iberia 24. Lafayette 25. Crowley 26.
PEG o' My Heart (Co. A: Oliver Morosco): St. Louis 18-24. Cinti. 25-31. Columbus Feb. 2-7.
PEG o' My Heart (Co. B: Oliver Morosco): Atlanta, Ga., 19-24. Birmingham, Ala., 26, 27. Columbus, Ga., 28. Albany 29. Gainesville 30. Ocala, Fla., 31. Tampa Feb. 2, 3. Orlando 4.
PEG o' My Heart (Co. C: Oliver Morosco): Marshalltown, Ia., 21. Des Moines 22-24. Lincoln, Neb., 26-28. Topeka, Kan., 29. St. Joseph, Mo., 30, 31. Kansas City Feb. 1-7.
PEG o' My Heart (Co. D: Oliver Morosco): Greenville, O., 21. Lima 22. Findlay 23. Sandusky 24. Adrian, Mich., 26. Jackson 27. Ann Arbor 28. Port Huron 29, 30. Bay City 31. Feb. 1. Saginaw 2, 3. Flint 4.
PEG o' My Heart (Co. H: Oliver Morosco): New Castle, Pa., 21. Sharon 22. Warren 23. Beaver Falls 24.
PHILANDERER (Winthrop Ames): N.Y.C. Dec. 30—indef.
POLLY of the Circus (Weis and Moxon): Albany, Ga., 21. Cordele 22. Americus 23. Columbus 24. Augusta 26. Aiken, S. C., 27. Savannah, Ga., 28. Charleston, S. C., 29. Columbia 30. Greenville, N. C., 31. Charlotte Feb. 2. Winston-Salem 3. Greensboro 4.
POOR Little Rich Girl (Klaw and Erlanger): Cinti., O., 19-24. Columbus 26-31.
POTASH and Perlmutter (A. H. Woods): N.Y.C. Aug. 18—indef.
PRICE She Paid: West Point, Ia., 22. Birmingham 23. Ottumwa 24.
PRICE She Paid: Edgertown, Ill., 21. Cagwa 22.
PRICE She Paid: Pine Bluff, Ark., 23. Eldorado 24.
PRICE She Paid: Granite City Ill., 21. Wash., Feb. 2-7.
PRINCESS Theater Co. (F. Ray Comstock): N.Y.C. Oct. 5—indef.
PRUNELLA (Winthrop Ames): N.Y.C. Oct. 28—indef.
RIBISCOE of Sunnybrook Farm: Pittsburgh 19-24.
ROMANCE (Chas. Dillingham): Pittsburgh 19-24. Washington 26-31. Balto. Feb. 2-7.
ROSARY, The: St. Louis 19-24.
ROUND Up: Kansas City 19-24.
RUSSELL, Annie (Lawrence Anhalt): Albany, N. Y., 21. Cohoes 22. Brattleboro, Vt., 23. Great Barrington, Mass., 24. Rochester, N. Y., 26-28. Ithaca 29. Syracuse 30, 31. Boston Feb. 2-14.
SEVEN Keys to Baldpate (Cohan and Harris): N.Y.C. Sept. 22—indef.
SHEA, Thos. E. (A. H. Woods): Youngstown, O., 20-24. Pittsburgh 26-31. Cleveland, O., Feb. 2-7.
SHEPHERD of the Hills (Gaskill and MacVitty): Morris, Minn., 21. Herman 22. Benson 23. Litchfield 24. Montevideo 26. Ortonville 27. Millbank, S. D., 28. Webster 29. Groton 30. Aberdeen 31.
SHEPHERD of the Hills (Gaskill and MacVitty): Blairsville, Pa., 21. Vandergrift 22. Kittanning 24. Wheeling, W. Va., 26-28. Monessen, Pa., 29. Brownsville 30. Uniontown 31.
SHEPHERD of the Hills (Gaskill and MacVitty): Phila. 19-24.
SHEPHERD of the Hills (Gaskill and MacVitty): Selma, Ala., 21. Demopolis 22. Meridian, Miss., 23. Hattiesburg 24. Tuskaloosa, Ala., 26. Macon, Miss., 27. Starkville 28. Aberdeen 29. Amory 30. Tupelo 31.
SHEPHERD of the Hills (Gaskill and MacVitty): Carlsbad, Tex., 21. Roswell 22. Clovis 23. Hereford 24. Lubbock 26. Plainview 27. Tulia 28. Canyon City 29. Dalhart 30. Amarillo 31.
SOTHERN, E. H., and Julia Marlowe: San Diego, Cal., 19-21. Pasadena 22. Fresno 23. San Jose 24. 'Frisco 26-Feb. 7.
SPENDTHRIFT (Marcus F. Hoefs): Cleveland 19-24. Dayton 26-31. Toledo Feb. 1-7.
STAHL, Rose (Henry B. Harris Est.): Toronto 19-24. Montreal 26-31. Utica, N. Y., Feb. 2. Schenectady 3. Albany 4.
STARR, Frances (David Belasco): N.Y.C. Dec. 23—indef.
STOP Thief (Cohan and Harris): Independence, Kan., 21. Wichita 22. Hutchinson 23. Salina 24.
STOP Thief (Cohan and Harris): Ft. Wayne, Ind., 21. Muncie 22. Anderson 23. Richmond 24.
STOP Thief (Cohan and Harris): Kansas, Mo., 21. Lowell, Mass., 23. Lawrence 24. Prov., R. I., 26-31.
STOP Thief (Cohan and Harris): Waco, Tex., 21. Temple 22. Austin 23. San Antonio 24, 25.
STRATFORD-on-Avon Players (F. B. Benson): Syracuse, N. Y., 19-21. Rochester 22-24.
TALIAFERRO, Mabel, and Edith (Joseph Brooks): N.Y. C. 5—indef.
TAYLOR, Laurette (Oliver Morosco): N.Y.C. Dec. 30, 1912—indef.
THAT Printer of Udell's (Gaskill and MacVitty): Iowa Falls, Ia., 21. Eldora 22. Toledo 23. Waterloo 24. Cedar Rapids 25. Manchester 26. Independence 27. Hampton 28. Decorah 29. Charles City 30. Osage 31.
THELMA (Henry W. Link): Heber, Ark., 21. Stuttgart 22. Hot Springs 24. Booneville 26. Huntington 28. Poteau, Okla., 30. Ft. Smith, Ark., Feb. 2. Fayetteville 3.
THINGS That Count (Wm. A. Brady): N.Y.C. Dec. 8—indef.
THIRD Degree: Buffalo 19-22.
THOUSAND Years Ago (Messrs. Shubert): N.Y.C. 5—indef.
TO-DAY (Manuscript Producing Co.): N.Y.C. Oct. 6—indef.
TOWN Pool (Harry Green): Northwood, Ia., 21. Lyle, Minn., 22. New Hampton, Ia., 23. Lawler 24. Ossian 26. Clermont 27. Postville 28. Monona 29. Glender 30. McGregor Feb. 2. Elkport 4.
TRAFFIC, The: Chgo. Nov. 24—indef.
TWO Lots in the Bronx (Adolph Philipp): N.Y.C. Nov. 27—indef.
UNCLE Tom's Cabin (Kibble and Martin): Greensburg, Pa., 21, 22. Altoona 23, 24. Harrisburg 26. Hanover 27. York 28. Atlantic City, N. J., 29-31. Elizabeth Feb. 2-4.
UNDER Cover (A. H. Woods): Boston Dec. 23—indef.
WARD, Fanny (Chas. Dillingham): Phila., 19-31. Chgo. Feb. 2—indef.
WARFIELD, David (David Belasco): Chgo. 5-31.
'WAY Down East: Balto. 19-24.
WHERE the Trail Divides (Klaw and Gazzolo): Phila. 19-25.
WHIP, The (Comstock and Gest): Indianapolis Feb. 2-7.
WHIP, The (Comstock and Gest): Boston Nov. 4-Jan. 31.
WHITEHEAD, Walker (Walter Floyd): Louisville, Ky., 19-24. Springfield, O., 22. Dayton 23, 24. B'klyn 26-31.
WHITE Slave, The: Chgo. 12-24.
WINNING of Barbara Worth (Klaw and Erlanger): Dayton, O., 19-21. Springfield 22-24. Indianapolis, Ind., 26-28. Louisville, Ky., 29-31.
WITHIN the Law (American Play Co.): B'klyn 12-24. N. Y.C. 26-Feb. 7.
WITHIN the Law (American Play Co.): 'Frisco 11-28. San Jose 26, 27. Stockton 28. Chico 29. Marysville 30. Sacramento 31. Oakland Feb. 1-7.
WITHIN the Law (American Play Co.): Phila. Dec. 22-Feb. 14.
WITHIN the Law (Central: American Play Co.): Portsmouth, O., 21. Cape Girardeau, Mo., Feb. 3. Poplar Bluff 3. Marion, Ill., 4.
WITHIN the Law (Eastern: American Play Co.): Green Bay, Wis., 21. Marinette 22. Menominee, Mich., 23. Marquette 24. Calumet 26. Hancock 27. Ishpeming 28. Ashland, Wis., 29. Superior 30. Duluth, Minn., 31. Eau Claire, Wis., Feb. 2. Red Wing, Minn., 3. Faribault 4.
WITHIN the Law (Northern: American Play Co.): Marshall, Mich., 22. Charlotte 23. St. Johns 24. Mt. Pleasant 27. Big Rapids 28. Cadillac 30. Ludington 30. Manistee 31. Traverse City Feb. 2. Charlevoix 3. East Jordon 4.
WITHIN the Law (Southern: American Play Co.): St. Augustine, Fla., 21. Daytona 22. Orlando 23. St. Petersburg 24. Tampa 26, 27. Palatka 28. Ocala 29. Gainesville 30. Jacksonville 31. Columbia, S. C., Feb. 2. Augusta, Ga., 3. Athens 4.
WITHIN the Law (Special: American Play Co.): Springfield, Mass., 22-24. Newark, N. J., Feb. 2-7.
WITHIN the Law (Western: American Play Co.): Passaic, N. J., 21. Montclair 22. Boonton 23. Plainfield 24. Freehold 26. New Brunswick 28. Burlington 29. Bridgeton 30. Chester, Pa., 31. Suffolk, Va., Feb. 2. Elizabeth City, N. C., 3. Washington 4.
YEARS of Discretion (David Belasco): Boston 19—indef.
YELLOW Ticket (A. H. Woods): N.Y.C. 20—indef.

PERMANENT STOCK

(List will appear in THE MIRROR on the first issue of each month.)

TRAVELING STOCK

ANGELL: Homer City, Pa., 19-24.
BARRETT Players: Henderson, Ky., 22-27.
BROWN, Kirk (J. T. Macaulay): Allentown, Pa., 19-24.
BRYANT, Billy: Lebanon, Ky., 19-24.
CHAUNCEY-Keiffer: Somerville, N. J., 19-24.
CHICAGO (C. H. Rose-Kam): Poughkeepsie, N. Y., 19-24.
CORNELL-Price Players: Shenandoah, Pa., 19-24. South Bethlehem 26-31. Lehighton Feb. 2-7.
DOUGHERTY: Clarksville, Ark., 22-24.
EARLE: Mendville, Pa., 19-24. Elyria, O., Feb. 2-7.
KEYSTONE Dramatic (T. H. Williams): Texarkana, Ark., 19-24.
LEONARD, Wm. R., Players: Ridgeway, Mo., 19-24.
LONG, Frank R. (Frank R. Long): Ashland, Wis., 19-24. Ironwood, Mich., 26-31. Antigo, Wis., Feb. 1-7.
LYNN, Jack: Clinton, Mass., 19-24.
MAHER, Phil: Waverly, N. Y., 19-24.
MANHATTAN Players: Bellefonte, Pa., 19-24.
MAREK, May Bell (R. W. Marks): Belleville, Ont., Can., 19-24.
ROBBINS, Clint and Bessie: Aberdeen, S. D., 21-24.
SHANNON Stock (Harry Shannon): New Castle, Ind., 19-24.
SHERMAN Smith: Northfield, Minn., 19-24.
WHITNEY: Boyne City, Mich., 19-24.
WINNINGER Players (John D. Winninger): Beloit, Wis., 19-24. Chippewa Falls 26-31. Winona, Minn., Feb. 1-7.

OPERA AND MUSIC

ADELE (New Era Producing Co.): Winnemucca, Nev., 21. Reno 22. Sacramento, Cal., 23. Marysville 24. 'Frisco 25-Feb. 8.
ADELE (New Era Producing Co.): N.Y.C. Aug. 28—indef.
ALL Aboard (Lew Fields): Boston, 19-24.
AMERICA (Messrs. Shubert): N.Y.C. Aug. 30—indef.
BRIAN, Donald (Chas. Frohman): New Haven, Conn., 21, 22. Hartford 23, 24. Washington 26-31. Phila. Feb. 2-7.
CANDY Shop (Anderson Gaiety Co.): Los Angeles Dec. 19—indef.
CARLE, Richard, and Hattie Williams (Chas. Frohman): Lexington, Ky., 21. Louisville 22-24. Toronto, Can., 26-31. Buffalo Feb. 2-4.
CENTURY Grand Opera (Messrs. Aborn): N.Y.C. Sept. 15—indef.
CHICAGO Grand Opera: Chgo. Dec. 1-Jan. 31.
FIREFLY (Jack Bloomberg): Columbus, Neb., 21. York 22. Grand Island 23. Norfolk 24.
GIRL on the Film (Messrs. Shubert): N.Y.C. Dec. 25—indef.
HAPPY Hoolligan (Clint Wilson): Dayton, O., 18-21. Columbus 22-24. Cleveland 25-31. Elyria Feb. 2. Youngstown 3, 4. Akron 5-7.
HIGH Jinks (Arthur Hammerstein): N.Y.C. Dec. 15—indef.
HITCHCOCK, Raymond (Cohan and Harris): Phila. 19-31.
HONEYMOON Express (Messrs. Shubert): Chgo. 4—indef.
LITTLE Cafe (Klaw and Erlanger): N.Y.C. Nov. 15—indef.
MACDONALD, Christie (Werba and Luescher): Buffalo 19-24. Cleveland 26-31.
McINTYRE and Heath (John Cort): Salt Lake City 22-24. San Diego, Cal., 25, 26. Los Angeles 28-31. Bakersfield Feb. 2. Hanford 3. Fresno 4. Sacramento 5, 6.
MADCAP Duchess (H. H. Frazee): Louisville, Ky., 19-31.
MIDNIGHT Girl (Messrs. Shubert): Prov., R. I., 19-31.
MODERN Eve (Mort Singer): Rawley, N. C., 21. Durham 22. Winston-Salem 23. Charlotte 24. Columbia, S. C., 26. Florence 27.
MONTGOMERY and Stone, and Elsie Janis (Chas. Dillingham): Pittsburgh, 19-24.
MUTT and Jeff in Panama (Joe Pettingill): Winona, Minn., 21. Wausau, Wis., 22. Antigo 23. Appleton 24. Manitowoc 25. Green Bay 26. Oshkosh 27. Stevens Point 28. Marshfield 29. Chippewa Falls 30. Stillwater, Minn., 31. Minneapolis Feb. 1-7.
MUTT and Jeff in Panama (Charles H. Yale): Holyoke, Mass., 21. Athol 22. Gardner 23. Greenfield 24. Rochester, Vt., 26. Pittsfield, Mass., 27. Great Barrington 28. Pittsfield, Mass., 29. Westfield 30. Willimantic 31. Prov., R. I., Feb. 1-7.
MUTT and Jeff in Panama (Chas. A. Williams): San Diego, Cal., 21, 22. Oxnard 23. Ventura 24. Santa Maria 25. San Luis Obispo 26. Salina 27. Monterey 28. Hollister 29. Oakland 30-Feb. 2. Petaluma 3. Vallejo 4.
MUTT and Jeff in Panama (Co. C: B. M. Garfield): Denver 18-24. Boulder 26. Longmont 27. Greeley 28. Cheyenne, Wyo., 29-31.
MUTT and Jeff in Panama (A. Mackenzie): Princeton, Ind., 21. Bloomington 22. Shelbyville 23. Middleton, O., 24. Bellefontaine 26. Kenton 27. Upper Sandusky 28. Delaware 29. Urbana 30. Springfield 31. Portsmouth Feb. 2. Ironton 3. Charleston, W. Va., 4.
NEWLYWEDS and Their Baby: Louisville, Ky., 19-24.
OH, I Say! (Messrs. Shubert): Phila. 19—indef.
OH! Oh! Delphine (Klaw and Erlanger): Boston 5—indef.
PASSING Show of 1913 (Messrs. Shubert): Toronto 19-24.
PLEASURE Seekers (Fields and Lowe): St. Louis 19-24. Kansas City 26-31.
PRINCESS Chic (B. S. Lear): Wayne, Neb., 21. Hartington 22. Yankton, S. D., 23. Tabor, Ia., 24. Hartley 25. Pannebecker 27. Alcona 28. Sanborn 29. Vermillion, S. D., 30. Canton 31.
QUEEN of the Movies (Thomas W. Ryley): N.Y.C. 12—indef.
RED Rose (John C. Fisher): Madison, S. D., 21. Pipestone, Minn., 22. Brookings, S. D., 23. Watertown 24. Aberdeen 26. Redfield 27. Huron 28. Mitchell 29. Yankton 30. Columbus, Neb., 31. Grand Island Feb. 1. Hastings 2. York 3. Lincoln 4.
RED Widow (Phillip H. Nixon): Marietta, O., 21. Cambridge 22. Zanesville 23. Kenova, W. Va., 24. Lancaster 26. Wellston 27. Huntington, W. Va., 28. Charleston 29. Portsmouth 30. Winfield 31. Tarentum, Pa., Feb. 2. Connellsville 3. Winston-Salem, N. C., 4.
RING Blanche (Frederic McKay): Prov., R. I., 19-24.
ROSE Maid (Frank C. Payne): Corsicana, Tex., 21. Marlin 22. Waco 23, 24. Temple 26. Taylor 27. Austin 28. San Marcos 29. San Antonio 30-Feb. 7.
RAINBOW, Julia (Chas. Frohman): Chgo. 19-Feb. 7.
RAPF (Henry W. Savage): N.Y.C. 12—indef.
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and Clifford): Chgo. Dec. 18-Jan. 31.
SEVEN Hours in New York (Wee and Lambert): Hopkinsville, Ky., 21. Madisonville 22. Clarksville, Tenn., 23. Paris 24. Tupelo, Miss., 26. Aberdeen 27. Columbus 28. Tuscaloosa, Ala., 29. Selma 30. Columbus, Ga., 31.
SIDNEY, George (A. W. Herman): Balto. 19-24. Phila. 26-31. Washington Feb. 2-7.
SUNBONNET Sue (Ray Bankson): Comanche, Okla., 21. Ryan 22. Bowie, Tex., 23. Electra 24. Lawton, Okla., 25. Frederick 26. Vernon, Tex., 27. Isanah 28. Olustee, Okla., 29. Hollis 30. Altus 31.
SUNNY South (J. C. Rockwell): Cattaraugus, N. Y., 21. Brocton 22. Sherman 23. Corry, Pa., 24. Mayville, N. Y., 26. North East, Pa., 27. Norwalk, O., 28. Chgo. Jct. 29. Ottawa 30. Napoleon 31. Hicksville Feb. 2. Auburn, Ind., 3. Angola, 4.
WHEN Dreams Come True (P. Bartholomae): Boston 19—indef.
WHIRL of the World (Messrs. Shubert): N.Y.C. 10—indef.

MINSTRELS

DUMONT'S (Frank Dumont): Phila. Aug. 30—indef.
EVANS, George, Honey Boy (Daniel Shea): Vicksburg, Miss., 21. Monroe, La., 22. Alexandria 23. Shreveport 24-25. Texarkana, Ark., 26. Pine Bluff 27. Hot Springs 28. Little Rock 29. Helena 30. Memphis, Tenn., 31. Feb. 1.
FIELD'S, Al. G. (Edw. Conard): Harrisburg, Pa., 21. Reading 22. Wilmington, Del., 23. Trenton 24.
O'BRIEN, Neil (C. P. Hodge): Hartford, Conn., 21. Waterbury 22. Norwich 23. New London 24.
PRIMROSE and Dockstader (Earl Burgess): B'klyn 19-31.

BURLESQUE COLUMBIA WHEEL

Al. Reeves's Beauty Show (Al. Reeves): Phila. 19-24. Balto. 26-31.
AMERICAN Beauties (Dave Gurian): Phila. 19-24. N.Y.C. 26-31.
BEAUTY Parade (Ed. Schaefer): Cleveland 19-24. Toledo 26-31.
BEAUTY Youth and Folly (Wm. V. Jennings): Paterson 19-24. Newark 26-31.
BEHMAN Show (Jack Singer): Prov. 19-24. Boston 26-31.
BELLES of Beauty Row (Henry P. Dixon): N.Y.C. 19-24. B'klyn 26-Feb. 7.
BEN Welch (Joe Lieberman): Boston 19-24. N.Y.C. 26-31.
BIG Jubilee (Jas. Weedon): Minneapolis 26-31.
BILLY Watson's Big Show (Dan Gunzenheimer): Kansas City 19-24. Omaha 26-31.
BON Ton Girls (Frank Mc-Adler): N.Y.C. 19-31.
BOWERY (Geo. Harris): Chgo. 19-24. Detroit 26-31.
BROADWAY Girls (Louis Oberworth): Montreal 19-24. Albany 26-28. Worcester 29-31.
COLLEGE Girls (Harry Hedges): Toledo 19-24. Chgo. 26-31.
COLUMBIA (J. G. McFarland): Milwaukee 19-24. Chgo. 26-31.
CRACKERJACKS (Chas. B. Arnold): St. Louis 19-24. Kansas City 26-31.
DREAMLAND (Dick Patton): Omaha 19-24.
FOLLIES of the Day (Jack McNamara): Chgo. 19-24. Cinti. 26-31.
GAY New Yorkers (Jake Goldenberg): Springfield 19-21. Albany 22-24. N.Y.C. 26-31.
GAYETY Girls (Bob Simons): Buffalo 19-24. Rochester 26-31.
GINGER Girls (Emanuel Rosenthal): B'klyn 19-31.
GIRLS from Happyland (E. W. Chipman): Minneapolis 19-24. St. Paul 26-31.
GIRLS from Starland (Chas. Donaghue): Bridgeport 22-24. Prov. 26-31.
GIRLS from the Great White Way (Dave Gordon): Hoboken 19-24. Phila. 26-31.
GOLDEN Crook (Jas. Fulton): Louisville 19-24. Indianapolis 26-31.
HAPPY Widows (Wm. Fennessy): Indianapolis 19-24. Chgo. 26-31.
HARRY Hastings (Jack Levy): B'klyn 12-24. N.Y.C. 26-Feb. 7.
HONEYMOON Girls (Harry Leon): Detroit 19-24. Toronto 26-31.
LIBERTY Girls (Alex. Germon): Newark 19-24. Phila. 26-31.
LOVE Makers (Ira A. Miller): N.Y.C. 12-24. Hoboken 26-31.
MARION'S Own (Bob Travers): Pittsburgh 19-24. Cleveland 26-31.
MINER'S Big Frolic (Ed. Daley): Boston 19-24. Springfield 26-28. Albany 29-31.
MOLLIE Williams (Phil Isaacs): Wash. 19-24. Pittsburgh 26-31.
QUEENS of Paris (Joe Howard): Albany 19-21. Worcester 22-24. Boston 26-31.
ROBIE'S Big Show (Joe Robie): N.Y.C. 19-24. B'klyn 26-31.
ROSE Sydell (Harry Thompson): Toronto 19-24. Buffalo 26-31.
ROSELAND Girls (Walter Greaves): Cinti. 19-24. Louisville 26-31.
ROSEY Posey Girls (Louis Livingston): Balto. 19-24. Wash. 26-31.
SOCIAL Maids (Bob Cohen): Syracuse 19-21. Utica 22-24. Montreal 26-31.
STAR and Garter (Harry Rose): N.Y.C. 19-24. Bridgeport 29-31.
TAXI Girls (Louis Hurtig): Rochester 19-24. Syracuse 26-28. Utica 29-31.
TROCADEROS (Frank Pierce): B'klyn 19-24. Paterson 26-31.
VANITY Fair (Wm. S. Clark): Chgo. 19-24. St. Louis 26-31.
WATSON Sisters (Geo. Reiffrazi): St. Paul 19-24. Milwaukee 26-31.

BURLESQUE PROGRESSIVE CIRCUIT

BLANCHE Baird's Big Show (Billy Dunn): Indianapolis 19-24. St. Louis 26-31.
CRUSOE Girls (Chas. Robinson): Buffalo 19-24. Utica 26-28. Schenectady 29-31.
DANDY Girls (Chas. Cromwell): N.Y.C. 12-24. Phila. 26-31.
DOLLY Dimple Girls (Sutter and Leavitt): Chgo. 26-Feb. 7.
EVA Mull's Big Beauty (Lewis Talbot): Boston 12-24. N.Y.C. 26-Feb. 7.
FAY Foster (Joe Oppenheimer): Cleveland 19-24. Cinti. 26-31.
FOLLIES of Pleasure (Rube Bernstein): Toronto 19-24. Buffalo 26-31.
GIRLS from the Follies (Harry Strouse): Cinti. 19-24. Indianapolis 26-31.
HIGH Life Girls (Frank Calder): Penn Circuit 19-24. Cleveland 26-31.
HONEY Girls (Bernard and Zeisler): Pittsfield 19-21. Holyoke 22-24. Boston 26-31.
MAY Howard's Girls of All Nations (J. D. Barton): Detroit 19-24. Toronto 26-31.
MIRTH Makers (Hatch and Beatty): Chgo. 12-24. Detroit 26-31.
MISCHIEF Makers (Jean Bedini): Chgo. 19-31.
MONTE Carlo Girls (Tom Sullivan): St. Louis 19-24. Kansas City 26-31.
PARISIAN Beauties (Sim Williams): Boston 19-31.
PROGRESSIVE Girls (Jack Reid): Kansas City 19-24.
RECTOR Girls (Morris Weinstock): N.Y.C. 19-31.
STARS of Stageland (W. B. Rentley): Phila. 19-24. Scranton 26-31.
SUNSHINE Girls (Wash. Martin): Utica 19-21. Schenectady 22-24. Pittsfield 26-28. Holyoke 29-31.
TANGO Girls (Chas. Taylor): Scranton 19-24. Penn Circuit.

MISCELLANEOUS

BINHAM, Mr. and Mrs. Ralph: Jefferson City, Mo., 21. Sedon 22. Kansas City 23-24.
CHING Ling Foo: Y 20-24.
DESLYS, Gaby: St. Paul 26. Grand Rapids, Mich., 30.
DODGE, Sanford: Bottineau, N. D., 24. Devils Lake 27. Lakota 29. Edmore 30. Michigan City 31. Mayville Feb. 2.
HARVEY, Martin: Montreal 19-24.
HOFFMAN, Gertrude: Buffalo 20-24.
LAUDER, Harry (Wm. Morris): Cleveland 21. 22. Pittsburgh 23. 24.
PAVLOWA: Frisco 19-24.
TANGUAY, Eva: B'klyn 12-24.
THAW, Evelyn Nesbit: Kansas City 19-24.
THURSTON, the Magician (Jack Jones): Indianapolis, Ind., 26-31.
WARD, Han, Players: Bangor, Me., 19-21. Brunswick 22. Rockland 23. 24.
WILLIAMS Lew (J. W. Gorman): Batavia, N. Y., 19-21. Little Falls 22-24.

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Gleason, Violet, Bertha Galland, Lyza Graham, Claire Grenville, Eldora Goldthwaite, Hasiett, Ida Crouch, Mrs. Leah Henry, Ethel Hamrick, Natalie Holt, Molly Hillis, Georgia Harvey, Georgia Hays, Irwin, Jean.
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Neff, Pauline, Gene Nelson, Oliver, Olive, Beryl Owen.
Perkins, Carrie, Mabel Powell Vivian Prescott, Mrs. Edw. Poland, Iva D. Palmer, Anna B. Price Vennetta Presslar, Jane Patriquin, Mrs. Frank Peters, Mrs. Blanche Paul.
Quinlan, Gertrude.
Ramsdell, Etha, Mona Ryan, Zelma Rawlston, Olga Roller, Nell Russell, Katherine Rober, Nan Russell, Mrs. H. Richards, Mrs. J. Regan, Minnie Radcliffe, Elsie Rox, Genevieve Reynolds, Mrs. W. G. Ryder, Etta Raynor.
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Trueman, Beatrice, Gertrude Thayer, Ada Thompson, Cora Tauper, Phyllis Thornton, Gladys Turner, A. Tyler.
Van Hemessen, Marie, Mrs. Gene Vinyard, Leonora Von Ottinger, Wanda Von Poswick, Walther, Laura, Louisa Woods, Margaret Whitely, Mary Walter Winnie Winters, Bayonne Whipple.
Yorke, Kathryn, Alsa Youlen, May Yoke, Zonne, Zu.

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Bonn, Frank, Byron Beasley, Jack Bennett, Johnson Briscoe, Chas. H. Bowers, A. T. Bell, Harry Barfoot, Carroll Barrymore, Chas. Bradley, Ed. Bloom, Morris Burr, H. C. Bischoff, Francis Byrne, Frank Bacon, Allan Brander, Chester Bishop, Jack Boyce, Leslie Bassett.
Crabtree, Frank, Edwin Curtis, Walter Clifford, Wilbur Collins, W. A. Cooke, G. E. Casey, C. R. Crauford, E. G. Clive, G. B. Connor, Richard Clarke, Joe Carter.
Douglas, Cade, Harry Driscole, Orlando Daybuff, Harry Dickeson, Joe Driscoll, Martin Deutsch, Jas. Digman, Kenneth Davenport, Theo. E. Davis, Wm. Deming, J. A. Davitt, Ben F. Dodson, Jno. A. Dewey.
Edwards, Phil, Bobby Edgar, Ernest P. Evers, Mark Elliston, K. Elsfeldt, Elroy Eaton, Guy D. Ennery.
Fagan, Allen, Fred Fair, Jas. Fraser, Barney Fagan, W. H. Fullwood, J. W. Fitzmorris, Frederick Forrester, Joe Fay, Geo. Farren, Edw. Farrell, Robt. Furzeson, Wm. Frank, Eddie Foyer, Franklin Foster, Walter Fenner, Howard Fielding, Jere Fitzgerald.
Greeves, Walter, Jos. Garry, Albert Gross, Grant Graham, Gilbert Gordon, Jack Gardner, Paul Gilmore.
Hall, Spalding, W. H. Hardee, Jas. J. Hart, Theo. Helino, Joe Howard, Frank Hopkins, Fred Highs, Walter Hale, Lorin J. Howard, Chas. A. Hughes, Jas. Harcourt, Jno. M. Hickey, H. M. Hall, Chas. Harrison, Chester Holt, Wadsworth Harris.
Jackson, Harry, Wilfred Jesup, Leslie Jones.
Kelly, Perry J., Emmet C. Keane, Jesse Keppler, Otto Klives, Jas. J. Keeley, Henry Kremer, Earl King, Frank Kelton.
Livingston, Albert, Corwin Lushmeor, Arthur Lewis, Geo. Lyman.
Moulton, Alfred, Karl Metzger, Fritz Macklin, Geo. Murdock, Chas. Mensel, D. Manning, Wilson Melrose, Geo. Mack, Lewis Medbury, C. H. Montgomery, Parker Miller, Dan. L. Murphy, N. E. Miles, Robt. Mansfield, Chas. H. Martin, Frank J. McGinnis, J. W. McConnell, E. J. McGregor, John McKee.
Niemeyer, W. H.
O'Donaghey, Armagh, Emmet O'Reilly, Harry B. Oldridge.
Prescot, Jno. B., Paul Pilgington, H. D. Parker, J. H. Palser, Lynn Pratt, A. G. Principle, Jas. G. Poole, Pollard Liliputian Opera Co.
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Smith, Bruce, Earl Schwartz, Irving Southland, Walter Starratt, Fred A. Sullivan, Victor Sutherland, Royal Stout, J. J. Shaw, Ted L. Savage, Harry Stafford, S. Steinlein, Will H. Smith, Edw. H. Sparks.
Thornton, Frank, Alton Thomas, Elmer Thompson, Leonard Terry, Hayden Talbot, Vermilye, Harold.
Woodin, Chas. A., Robt. Whittier, Wm. Weisfeld, Jack Wald, Ernest Warde, Young, Daniel.

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SPARKS, W. W.
Technical Director. Scenic Artist. Little Theater, Phila.

HARTFORD

Singers from the Boston Opera co. gave a concert at the Parsons Theater, Jan. 12, and although the audience was not very large, the singers were pleased by the enthusiasm shown.

John Drew in The Tyranny of Tears and The Will entertained a fair number of his admirers Jan. 13, 14.

Mutt and Jeff in Panama frolicked before very large audiences Jan. 16, 17.

Beauty is Only Skin Deep headed a very good bill at Poli's week of Jan. 12.

The Hartford Theater had an excellent bill, which drew capacity houses.

LAWRENCE SHEPARD.

OTTAWA

Lawrence Brough and his English co. pleased fair-sized audiences at the Russell Jan. 8-10, presenting The Little Damozel, William Faversham presented Romeo and Juliet, Julius Caesar, and Othello Jan. 16, 17. Margaret Anglin Jan. 22-24.

Lillian Shaw scored great hit as the headliner at the Dominion Jan. 12-17 to audiences that filled the house at each performance.

Theo. the Balloon Girl, and pictures are the features at the Francais to the usual capacity business Jan. 12-17.

The big motion picture and music festival at the Family Jan. 12-17 did capacity business.

J. H. Du Bu.

DETROIT

Washington Players Produce John Emerson's "Bargain"—Play Well Received

The house attendance records were in jeopardy at the Garrick Theater Jan. 12-17, and The Pleasure Seekers, from the Winter Garden, were responsible. Montgomery and Moore were accorded an unusual reception. William Hodge in The Road to Happiness follows Jan. 19. Manager Lawrence announces a heavy advance subscription sale for the Faversham engagement Jan. 26, when the week will be divided between Othello and Julius Cæsar.

The Fight, with Margaret Wycherly and the original co., drew fair houses to the Detroit Opera House Jan. 12-17. Ethel Barrymore in Tante opens Jan. 19.

There is no diminishing interest shown in the local demand for vaudeville, and the Temple Theater turned crowds away at each performance Jan. 12-18, when the week's bill included Edward Abeles in his comedy sketch, He Tried to Be Nice; Imperial Opera co., and Bankoff and Girlie.

At the Washington Theater Jan. 12-17 the Washington Players produced, for the first time on any stage, a powerful drama of atonement and reformation, The Bargain, by John Emerson, which was favorably received by local critics. Mr. Emerson personally supervised the rehearsals. The plot centers around a young man who has led a fast and dissolute life and, when stricken with a fatal malady, is given three months to live by doctors. Having completed the family treasury and knowing that he is to die, he makes good and spends the little time he has in the service of others. Next week, The Stranger.

The motion picture experiment at the Broadway Theater came to a disastrous end Saturday night with vaudeville bills as a memory.

The Littlest Rebel held the boards at the Lyceum Theater Jan. 12-17. The Mecca follows.

The stock co. at the Armory Theater offered Sammy Jane Jan. 12-17. Next week, The Fatal Wedding.

Happy Hooligan's Wheelmen headed an excellent vaudeville bill at Miles Theater Jan. 12-18. To those who wish to avail themselves of the free privilege the Miles management is offering two hours of motion pictures each day from 12.30 to 2.30, preceding the regular matinee.

Burlesque was represented in Detroit Jan. 11-17 by Follies of Pleasure, headed by Dan Coleman, at the Cadillac, and Rose Sydell's London Belles, featuring Johnnie Weber, at the Gayety Theater.

Among coming attractions at the Washington Theater are Madame Sherry and Harry Lauder, the latter opening Jan. 26.

ELTY A. MARSH.

DENVER

Manager Carson's Idea of Transferring Wyoming Elk to Colorado Takes Root

Manager A. G. Carson, of the Orpheum several years ago, suggested that a portion of the starving elk herd in Jackson Hole, Wyo., be brought to the Colorado Mountains, where feed is more abundant and the winters less severe. The proposal has now taken root, and negotiations are under way with the State of Wyoming. The object is threefold: to save the starving elk, to reintroduce an almost extinct animal into Colorado, and to advertise Denver's 1915 Indian Pageant. Mr. Carson is given full credit for bringing the scheme to a head.

Love Watches at the Denham Jan. 11-17 made light but sparkling fare. Eva Lang was delightful, but was handicapped by a cornet solo the fore part of the week. Frank Doolittle's work as Ernest Aumard was thoroughly appreciated. Jan. 18-24, stock show week, the racing play, Wildfire.

The Pink Lady charmed Tabor patrons last week. Olga De Baun sang the title-role.

Pavlowa at the Broadway Jan. 9, 10, was well received, but not with the universal interest that marked her former Denver appearance. Several visits from exponents of Russian dancing have satisfied the curious. Maintyre and Heath revived The Ham Tree Jan. 12-18. Good business, since this was their only appearance in the State, excursion rates obtained upon the railroads. Emma Trentini visits Denver for the first time in The Firefly Jan. 19-25.

The Orpheum enjoyed a fairly good week with Harry Fox and Yansci Daily, and the Musical Cuttys as the principal attractions.

Jacques Thibaud, the French violinist, was the soloist with the Philharmonic Orchestra Jan. 13. Jan. 13, 14, The Third Degree, in moving pictures, at the Isis. This is the second of recent plays to be seen in Denver on the screen, the other being Arizona, at the Princess.

Robinson's Travelogues at the First Baptist Church last week. A specialty was made of Panama and the canal.

Gladys Moore, who appeared at the Denham in Cinderella, Christmas week, has opened a school of dancing at the Adams Hotel, where Russian dancing will be taught in addition to the modern American steps.

FREDERICK D. ANDERSON.

INDIANAPOLIS

The Poor Little Rich Girl, with Viola Dana and a large cast, opened a week's engagement at English's Jan. 12-17, before a large audience. The Follies Jan. 19-24.

Peg o' My Heart, with Elsa Ryan and others, which did a big business at the Shubert Murat Jan. 5-10, was followed by the New York Symphony Orchestra Jan. 12 in a brilliant concert before an audience which almost taxed the capacity of the house. Trailed in Russia, photo drama, finished the week of Jan. 12-17 with three performances daily. Francis Macmillen, violinist, Jan. 22. William Hodge in The Road to Happiness (return) Jan. 26-31. The White Pea, 2-7.

The Bachelor's Baby, with Henry Buckler and Mimi Yvonne in the title-roles, delighted large audiences at the Lyceum Jan. 12-14. The Wayfarer Jan. 15-17. The Billionaire 19. Virtue Jan. 19-21. A Fool There Was Jan. 22-24.

Keith's offered one of the best all-around bills of the season Jan. 12-17. Edmund Hayes and co. in The Peace Movers, Lew Hoyt and Lillian Nonas, Nick's Roller Skating Girls, Joe and Lew Cooper, Chuck Steiner and Henrietta Gorge headed the honor list.

Dick Bernard and co. in The Animal Stuffer headed the Lyric bill.

At the monthly meeting of the local Drama League it was decided to bring the Chicago Symphony Orchestra co., under the direction of H. Idus Parso, for two performances the latter part of February. The plays will be decided upon later.

Opening night of Bischoff's Follies at English's Jan. 19 was Hoosier Motor Club night. The proceeds will be used by the club to further their part in the Lincoln Highway movement to which they have subscribed.

Viola Fortescue, of The Poor Little Rich Girl, now playing at English's, received word of the death of her father, George Fortescue in New York yesterday Jan. 18. Miss Fortescue, who plays the governess, remained with the co. during the engagement here.

Honore Connette, of The Poor Little Rich Girl co., known here as Chandler Connette, is a former Indianapolis boy, who was born and educated here and graduated from Shortrige High School. It was Mr. Connette's first professional visit to his home city.

PEARL KIRKWOOD.

BIRMINGHAM

New Lyric Theater Opened—High-Class Vaudeville the Policy

The Lyric Theater, after many postponements, and injunction proceedings by Carl Hobiltzelle, of the Interstate Amusement Co., to prevent its opening, finally rang up the curtain Jan. 14 with the following bill: Gertie and Archie Falls, Claudius, the Scarlet; R. L. Goldberg, Van Brothers, the Four Bard Brothers, Lorraine and Dudley, Jessie and Lasky's Rest Cure. The house, which has been in course of construction for the past eighteen months, is under the management of Jake Wells. It is one of the finest vaudeville theaters in the country, and has been built at a cost of $500,000. Seven acts of the highest class vaudeville that can be obtained will be offered, and its success is undoubtedly assured, as the people of this city have by their liberal patronage in the past shown that vaudeville is one of their favorite forms of amusement.

As to the future policy of the Wells houses in this city, nothing has as yet been given out. Mr. Wells controls the Orpheum, Bijou, Majestic, and Lyric. Recently the Bennis Poynter Stock co. has been engaged for an indefinite engagement at the Bijou, commencing the week of Jan. 5 with Arizona, and it is reported that the Orpheum will for the present continue to play vaudeville, and later take on tabloid dramas. The Majestic has been dark for some time, but for Jan. 5 week played the feature film, The Volunteer Organist.

Mr. Wells has always been a strong factor in the amusement field in Birmingham, and with this quartette of splendid theaters there can be nothing but success ahead for him.

Mr. M. L. Benson is local manager for Mr. Wells, and is exceedingly popular in this city.

Congratulatory messages were received from Governor John M. Slaton, of Georgia, and from men prominent in theatricals in all sections of the country.

An organization composed of some of the most prominent women in the city called upon the City Commissioners recently, and protested against the Leonard's Roots, which appeared at the Jefferson Theater Jan. 15-17. The Commission had no authority in the premises, and hence no action was taken.

The new year has opened up quite promisingly for all the amusement houses, and predictions are made for one of the brightest years in the business in this city.

JAMES EDWIN DURHAM.

SAN FRANCISCO

Irene Franklin Closes—Players' Club to Put on "The Philanderer"

At the Columbia, Otis Skinner in Kismet was greeted by capacity houses throughout his engagement.

The Alcazar on Jan. 12 presented Madame X to a large house. Andrew Mack followed in Tom Moore.

At the Cort Jan. 11 Margaret Illington in Within the Law delighted large audiences.

Irene Franklin in The Girl at the Gaiety closed her extended engagement at the Gaiety Jan. 18.

It is said that the Gaiety will take the picture field.

The Players' Club in the near future will give The Philanderer at a matinee, under the auspices of the Women's Club of this city.

The Orpheum's headliners were Nance O'Neil co. in Self Defense; Maurice, the dancer, and Bert Fitzgibbon.

The Empress had an attractive bill, of which a large contest was a part.

At Pantages Peter Taylor's eight jungle lions were the features.

Featuring films were the attractions last week at the leading motion picture house.

A. T. BARNETT.

JERSEY CITY

Traffic in Souls crowded the Majestic Theater four times a day Jan. 12-17. The Man from Home Jan. 19-24.

Six real good acts of vaudeville and as many reels of pictures drew large audiences to the Academy of Music Jan. 12-17.

Business at the Orpheum Theater continues big, and now a Country Store Night has been added, which turned people away Jan. 12. A children's matinee for Saturday afternoon is the latest.

Manager Epstein is crowding the Montgomery Theater Jan. 12-17 with Kleine's Quo Vadis pictures.

Madame Sherry was the stock co. offering at the Gayety Theater, Hoboken, Jan. 12-17 to good patronage. Maude Irving as Lois, Enid May Jackson as Yvonne, Julian Noa as Edward Sherry scored. A large chorus helped along a clever performance. Theme and Orange Blossoms Jan. 19-24.

The American Beauties Burlesquers, at the Empire Theater, Hoboken, Jan. 12-17 drew fine houses.

Ray Cox was the headliner at the Hudson Theater, Union Hill, to packed houses.

At the Broadway Theater, Bayonne, the change of bill by the stock co. is made at the matinee performance instead of on Monday, as has been the case since Broadway stock Jan. 12. Little Jimmy Jones was the attraction Jan. 14-20 to good business. Louis Morey and Inez Cox are favorites here, and put up a good performance.

Harry Alberts, for many years leader at the Bon Ton Theater here when it was a vaudeville and burlesque house, is now leader of the orchestra at the Orpheum Theater.

Harry Booker, an old-timer, and James Carley, both of this city were recruits of the former section while at the Orpheum Theater Jan. 12-17.

Elks' ladies' night Jan. 23.

WALTER C. SMITH.

KANSAS CITY

The Rainbow, with Henry Miller and an excellent co. at the Shubert Jan. 11-17, proved to be one of the most interesting dramas seen in Kansas City this season. Evelyn Nesbit Thaw Jan. 18-24.

Roddy Mercer was the Grand attraction Jan. 11-17, playing to a very satisfactory week's business. Robert Ober had the principal part, and was supported by a capable co. The Rounders Jan. 18-24.

The Auditorium Stock co. put on The Witching Hour for the week beginning Jan. 11, opening to the usual large Sunday audience. Jack Brookfield Henry Mortimer was admirable.

Frances McHenry as Mrs. Widgate was also well cast and pleased as usual. Other members of the co. also found favor. Kidney Jones Jan. 25-31.

The Daily Dimple Girls were the White Way offering Jan. 11-17, playing to crowded audiences nightly. Prosperity Girls Jan. 18-24.

Dave Marion and The Dreamland Burlesquers were the attraction at the Gayety for the week beginning Jan. 11, playing to the usual good business. Billy Watson's Big Show Jan. 18-24.

Olga Netherole in the play of that name was the Orpheum headliner for the week of Jan. 11. Miss Netherole was seen here in this play a number of years ago, and it is a pleasure to see her again in her famous role. Miss Netherole, supported by A. H. Wintersmith Parker, was excellent. Other acts on the bill found favor with the capacity audiences.

The Empress's features Jan. 11-17 were the Demolin Troupe of Roulettists and the Bailey Concert.

The Panama-Pacific Four, a quartette of more than average ability, were accorded the honors at the Globe Jan. 11-17.

Talbot's Bloodhounds continues to the capacity and great crowds. The Princess Kickapoo Indian entertainers were the feature of the Jan. 12-18 bill.

D. HARRY HARRISON.

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VAUDEVILLE

Mr. and Mrs. Vernon Castle in Dances—Emma Carus Offers New Act—George Nash in "The Reckoning"

THE Castles arrived in New York vaudeville on the crest of the dancing craze and divided their attention between two theaters.

At the Palace they flashed upon the stage with the violet spotlight upon them in the Tango Argentine. A colored orchestra—described by the programme as "Europe's society orchestra, Jas. Reese, European director"—hovered in the shadows, dispensing melody.

The Castles did not arouse any particular enthusiasm in the Argentine, but they offered an interesting interpretation of the Maxixe Breselliene. The third and last number was the Castle Walk, more a series of whirls than a pedestrian stroll.

The dancing of the Castles is of a peculiar angular style. It is distinctive. The lofty Mr. Castle couldn't be otherwise. Mrs. Irene Castle is attractive. Yet we prefer the graceful dancing of Maurice and Florence Walton.

It remained for Maggie Cline, at the Palace, to really win out as an exponent of the modern dance

ETHEL JACKSON
Original Merry Widow Now in Two-a-Day.

Miss Cline still does her song tragedy of Mike's unfortunate invasion of the bull ring, her "None of Them's Got Anything on Me," and "Since Mrs. McNott Has Learned the Turkey Trot." This leads up to the Cline Tango, and the Celtic comedienne's challenge to any masculine "tangorist" in the audience.

No one took a chance, so Miss Cline revived "McClosky" once more.

The New Song Birds, by Victor Herbert and George V. Hobart, is disappointing. The grand opera Metropolitan-Manhattan battle, a bit revised down to date, is used for the basis of the action. The humor is very inane and even infantile—principally plays upon the names of opera notables. Plancon becomes Pantson, Caruso develops into Robinson Caruso and Farrar is transformed into Gelatine Farrara.

William Burress has the leading role of Hammershine but, like the remainder of the cast, he does not distinguish himself. The burlesques of opera favorites are handled without particular success.

Dunbar's Nine White Hussars have a musical and singing act. They make a neat appearance in white uniforms in front of black velvet hangings, but their playing of brass instruments is faulty in time—

Bonn. N. Y.
PAULINE CURLEY,
With Hans Robert in "A Daddy by Express."

lacking precision and clearness. They sing a bit better but even the value of their vocalism is lost by a discordant and noisy band finish. Noise isn't music.

Eunice Burnham and Charles Irwin present a song-pianologue turn. Miss Burnham shows tendencies towards imitating Willa Holt Wakefield and Mr. Irwin seems to attempt a duplication of Clifton Crawford. The turn moves slowly. Tony Hunting and Corinne Francis are better in a passable little patter and song skit. Miss Francis's smile, rather than Mr. Hunting's humor, helps the act most.

Emma Carus returned to Broadway—at the Colonial. Miss Carus sings and introduces a travesty

KATHLEEN CLIFFORD,
Dainty Artiste Now at Bronx Theater.

on the much travestied turkey trot, maxixe and the up-to-the-minute terpsichorean evolutions, assisted by a young dancer, Carl Randall. None of the acrobatic twirls daunt Miss Carus, who "hesitations" with plump nonchalance.

All of which leads to the suggestion that Miss Carus might be a joy in a dancing contest with Maggie Cline.

Laddie Cliff was welcomed back again at the Colonial in his songs. Cliff stands alone as an English dancing comedian.

Mary Elizabeth told her character stories entertainingly.

Volant interested with his "flying piano," playing in mid-air while seated at the whirling instrument.

Conscience was the subject chosen by Eugene Presbrey for the basic theme of his playlet, The Reckoning, first tried at a Lambs Gambol and brought to vaudeville by George Nash at the Union Square.

Friedman, Chicago, Ill.
EMMA CARUS,
Comedienne Who Has Just Returned to Variety.

Rutherford is to be "married at ten to-morrow." He is a man of the world, according to the programme, and is about to entertain his gay friends at a farewell supper. Meanwhile, as a thunder storm rages outside, he is having his servant destroy letters, slippers and other tell-tale evidences of his bachelor career. He is worried, for it slowly develops that he has just made a settlement upon a certain young woman whose photograph has graced the mantel. The fifty thousand—"to keep her quiet"—has wiped out the past, he tries to tell himself, but he reckons without his conscience.

Mr. Presbrey next visualizes his psychological mental struggle. Between peals of thunder, Conscience, pale and misshapen, strolls in. Then ensues a duologue between the outer and inner man, the lights suddenly flash out, and a revolver sounds. The friends burst in to find Rutherford dead.

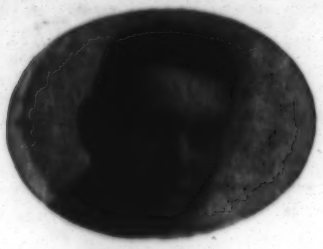
We doubt if The Reckoning has vaudeville appeal. It is mostly talk, sans action. The sketch lacks interest, unless it is surprising to discover that Conscience parts his hair differently from the Outer Self.

Jack Gardner told stories and sang songs agreeably at the Union Square. Mr. Gardner is always entertaining.

FREDERICK JAMES SMITH.

BUILDING A VAUDEVILLE CHARACTERIZATION

A Talk with Foster Ball



FOSTER BALL.

FORD WEST.

THE well drawn characterization of an old Civil War veteran has given the little offering of Foster Ball and Ford West a distinctive place in vaudeville.

To Mr. Ball is due the presentation of an unusual portrayal—a little cameo of make-up. So vivid is his depiction of the veteran in worn and tattered blue that playgoers would be surprised to see the real player behind the characterization.

Mr. Ball is but thirty-three years old. He was born in Charlestown, W. Va., although he makes his home in Dallas, Tex. His father was a captain in the West Virginia cavalry during the Civil War and distinguished himself in a number of battles.

Mr. Ball is a graduate of Southern repertoire and touring companies. He "debutted" into the drama at St. Albans, W. Va., with the Core-Keene company. "Mr. Core taught me my first lines," says Mr. Ball in telling of his experience. "My role was that of the poet in a farce-comedy, Mrs. Partington.

"I developed in character comedy. I acted in stock, played Colonel Starbottle in Salomy Jane, and was under the management of J. F. Arnold, a business associate of Joseph M. Gaites, for some time.

"The idea of the veteran in our vaudeville skit," continued Mr. Ball, "was really the result of my playing a similar part in a drama, Tennessee's Partner, some twelve years ago.

"Two years ago I met Mr. West in Chicago. Vaudeville audiences must recall my partner as a member of the team of Ford and West. We talked things over in Chicago the day we met, worked out our act in forty-eight hours and secured a vaudeville engagement. We have been playing ever since." After a tour of the Orpheum circuit, Ball and West came into New York early this season at the Union Square. The little character study carried the act to success and the turn has since been playing all the Eastern houses.

Mr. Ball requires an hour and a quarter to make up. He first draws the deeper lines of the forehead and about the eyes and mouth, at the same time whitening his forehead, cheeks and ears. Sharp white lines are next sketched in and the whole blended with powder. Cotton is used for the whiskers and white, overhanging eyebrows. This is carefully trimmed, and, with the wig adjusted and careful attention to small details of shading and blending, Mr. Ball is transformed into a veteran of apparently seventy years.

Gouring and Co., Chicago, Ill.
MR. BALL IN CHARACTER.

The character player tells numerous amusing stories of his experiences. During his tour of the Orpheum Circuit Mr. Ball appeared many times on the same bill with the Old Soldier Fiddlers. The real survivors of the Rebellion took a genuine interest in the mimic veterans. On a number of bills, Ball and West followed the Old Soldier Fiddlers. In several theaters the orchestras at the opening performance, were confused, by the vividness of Mr. Ball's make-up, into replaying some of the music of the preceding act. Audiences, too, first supposed them to be a feature of the other act. These little incidents testify to the realism of Mr. Ball's portrayal.

The actor pays a tribute to THE MIRROR as the representative of the theatrical profession. "Out on the road—in the West and the South—you see THE MIRROR not only among professional people, where other papers are not to be found, but in private homes," Mr. Ball says. "That, of course, is because THE MIRROR is readable and reliable. It appeals to the theatergoer as well as the actor."

The success of Mr. Ball proves that vaudeville will always welcome a novelty and reward a consistent characterization with its approval.

HARRY FIRST SIGNS

Morey, Creamer and Ward to Present Comedian in Playlet by James Horan

Harry First has signed a long term contract with Morey, Creamer and Ward, and he will be presented in a comedy now being written by James Horan.

Last week the producers successfully presented Mr. and Mrs. Voelker and company at the Fifth Avenue in The Wanderers.

SMALL AND SISTERS ROUTED

Johnny Small and Sisters opened in Memphis, Tenn., on Monday. The act has been booked solid over the Orpheum time by F. W. Stoker.

PLAYING CONSECUTIVE TIME

George B. Reno and company, who are playing this week at the Victoria Theater in the comedy offering The Mis-Fit Army, enjoy the distinction of having played consecutive time for a number of seasons. During this period they have missed but three weeks.

BESSIE RENO,
With George B. Reno and Company.

ANNA HELD IN KEITH HOUSES; NEWS OF VARIETY WORLD

Mercedes is Vaudeville's Latest Novelty—Reine Davies Pleases in Her New Act

BY WALTER J. KINGSLEY.

Everyone is predicting a gorgeous success for Anna Held in Keith vaudeville. By arrangement with F. Ziegfeld, Jr., she has been engaged to play the "big time" houses and a series of record-breaking weeks is expected. Miss Held will sing a medley of her song hits from old successes and a repertoire of new songs written exclusively for her. She is under the direction of Mr. Ziegfeld, which means that her act will be ultra-smart and packed with gunpowder, while the costumes will be the miracles of color and design that this impresario is a past master in selecting. Miss Held will find a warm welcome awaiting her from the great New York public, which has seen and heard far too little of her in the past few seasons.

Abe Levy, manager of Anna Held's daughter (Liane Carrera), suggests that Miss Held be billed as Liane Carrera's mother or Anna Held"s daughter's mother.

Bert Williams is packing them in everywhere, and his sensational success at the Colonial this week makes his engagement one to date from.

Mercedes, who will be featured at the Colonial next week, has the backing of former Secretary of the Treasury Gage, of Chicago and Point Loma. At Mrs. Tingley's famous colony they made a psychic hero out of Mercedes this Winter, and he comes to the Keith houses with enormous prestige. Professor Hyslop, of Columbia, is studying Mercedes's act and psychologists everywhere find him interesting.

Reina Davies is presenting the best act of her career and is well received everywhere Her bookings extend over a long period.

The Vernon and Irene Castle motion pictures are being booked throughout the nation. They have caught on immensely, many people finding the cinema dancing of the great team quite as satisfactory to look at as the real thing.

William Wood, former manager of the Palace Theater, is now a producer. His initial offering, Marcia, opens in Newport News for a tour of the South.

Prince Lai Mon King, the Chinese tenor, announces his engagement to Mabel Sparks, of Lasky's Red Heads.

Jake Wells's new Lyric Theater in Birmingham opened last week with a "big time" bill to an enthusiastic audience. This pretty theater adds another week to United time and is a welcome addition to the Southern chain, as it is only a short distance from Atlanta.

A ranchman of the Texas Panhandle writes, asking if there is any time open for a pair of wrestling steers. These animals lock horns and do the Ursus act.

Gertrude Barnes is proving to be a sensational hit on the Orpheum circuit. She's a long way from home, but consistent success cheers her up. She will play the Keith houses on her return.

GRAHAM IN CHARGE

Now Directing Head Office of Theodore Morse Company—Hit of New Song

Roger Graham, who was formerly manager of the San Francisco and Chicago offices of the Theodore Morse Company, is now in full charge of the head office in this city.

"You Can't Get Away from It," the latest hit of Theodore Morse Company, is just now one of the most popular songs in vaudeville. Bert Williams has scored with it. Ada Overton Walker is successfully using it. Among the prominent artists using "You Can't Get Away from It" are Nora Bayes and Mike Bernard and Willie Weston.

"PAUL AND VIRGINIA" PRESENTED

Paul and Virginia, a new dancing act, is being presented in Orange and Newark, N. J., this week. The feminine dancer of the offering is the sixteen-year-old daughter of the singer, Madame Isabella Dow. The act includes a presentation of the tango, maxixe and other dances.

Archie Gunn is said to be painting the dancers for Brentano's tango calendar.

VAUDEVILLE MOVING DAY

The United Booking Offices and the Orpheum Circuit began moving on Saturday from the old offices in the Putnam Building to the new quarters in the Palace Theater Building.

MISS DUPREE RETURNS

Resumes Vaudeville Tour in Alfred Sutro's Playlet, "The Man in Front"

Minnie Dupree has been given extensive Eastern bookings in the big United houses in The Man in Front, the successful Alfred Sutro playlet in which she scored over the Orpheum Circuit.

Miss Dupree appeared at the Palace this season in The Man in Front and later was presented by Joseph Hart in Carrots. The playlet was withdrawn after its week's engagement.

Miss Dupree will appear at the Alhambra next week.

TO PRESENT NEW ACT

Mary Elizabeth Preparing Offering to Be Seen Late in March

Mary Elizabeth, who is appearing in dainty character songs, is preparing a new vaudeville offering, which will be ready about the latter part of March.

Miss Elizabeth, according to well founded rumors, is engaged to Ralph Davis, the prominent criminal lawyer of Memphis, Tenn., but the date of the wedding has not yet been set.

"LAST OF THE QUAKERS" TO OPEN

Hermine Shone and her company are rehearsing the Edgar Allan Woolf playlet, The Last of the Quakers.

The sketch will open in Wilmington, Del., on Monday.

Marie Day, who scored in a character part with Edith Taliaferro in Rebecca of Sunnybrook Farm, is in the cast of The Last of the Quakers. Robert E. Hasley also has a prominent role.

KAUFMANS ON ORPHEUM TIME

The Kaufman Brothers have been booked solid over the Orpheum Circuit by Edward S. Keller.

The brothers opened in St. Paul on Monday in their black-face comedy singing turn.

ROSHANARA ON ORPHEUM TIME

F. W. Stoker will be Eastern representative of Mlle. Roshanara when she completes a tour of the Orpheum time. Mlle. Roshanara was booked for America by William Passpart, European representative of the Orpheum Circuit.

Following her successful debut at the Palace, the young dancer was routed over the Orpheum time. She is at the Palace in Chicago this week.

Later Mlle Roshanara will play the big Eastern theaters.

NEW CHARLES AHEARN ACT

Charles Ahearn, the comedy cycling comedian, is preparing a new act with twelve people. The turn, booked by the Pat Casey Agency, opens at the Victoria soon.

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ABBOTT, Tilly, and Partner: Maj., Milwaukee; Maj., Chgo., 26-31.
ADELES, Ed., Co.: Temple, Rochester.
ADY Beautiful: Orph., Jacksonville, Feb. 2-7.
ADELAIDE and J. J. Hughes: Keith's, Wash., 26-31.
AGNES, Louise, Co.: Bronx, N.Y.C.
ALEX Three: Keith's, Prov., 26-31; Orph., Montreal, Feb. 2-7.
ALEXANDER Brothers: Keith's, Cinti.; Keith's, Indianapolis, 26-31; Keith's, Louisville, Feb. 2-7.
ALLEN, Frederick Co.: Orph., Oakland; Orph., Los Angeles, 25-31.
ALPHA Sextette: Pantages, Oakland; Pantages, Los Angeles, 25-31; Pantages, San Diego, Feb. 1-7.
ALPINE Troupe: Poli's, Worcester; Bronx, N.Y.C., 26-31; Poli's, New Haven, Feb. 2-7.
AMERICAN Dancers: Alhambra, N.Y.C.; Hudson, Union Hill, N. J., 26-31; Keith's, Phila., Feb. 2-7.
ANGER, Lou: Orph., Los Angeles, 18-31.
ANSON, Captain: Shubert's, Utica, N. Y.; Grand, Syracuse, 26-31; Keith's, Columbus, Feb. 2-7.
APDALE'S Circus: Keith's, Louisville; Forsythe, Atlanta, 26-31; Lyric, Richmond, Feb. 2-7.
ARCADIA: Shubert's, Utica, N. Y.; Colonial, N.Y.C., Feb. 2-7.
ARDATH, Fred J., Co.: Poli's, New Haven; Poli's, Worcester, 26-31; Poli's, Scranton, Feb. 2-7.
ARMSTRONG and Clark: Orph., Des Moines; Orph., Minneapolis, 25-31.
ARMSTRONG and Manley: Poli's, Hartford.
ARTHURS, Three: Fifth Ave., N.Y.C.; Poli's, Worcester, 26-31.
ASAHI Japs: Alhambra, N.Y.C., 26-31; Poli's, Hartford, Feb. 2-7.
ASAKI: Orph., Oakland; Orph., Sacramento, 25-28; Orph., Stockton, 29-31.
ASHLEY, Lillian: Keith's, Toledo; Columbia, Grand Rapids, 26-31.
ASILLYN, Belle: Orph., Salt Lake City; Orph., Denver, 25-31.
ATHLETAS, Four: Orph., Kansas City; Orph., Omaha, 25-31.
AUSTRALIAN Bay Scouts: Brunswick, B'klyn.
AVON Comedy Four: Keith's, Phila.; Maryland, Balto., 26-31; Grand, Pittsburgh, Feb. 2-7.
AVOLOS, Four: Victoria, N.Y.C., 26-31.
AZTELL, Hopkins: Orph., Jacksonville, Fla.
AZARD Brothers: Keith's, Prov.; Temple, Detroit, Feb. 2-7.
BAKER, Belle; Forsythe, Atlanta, 26-31; Lyric, Birmingham, Feb. 2-7.
BALL and West: Victoria, N.Y.C.; Poli's, New Haven, Feb. 2-7.
BALL, Ray Hilmore: Poli's, New Haven; Poli's, Hartford, 26-31.
BALLET Classique: Shea's, Toronto; Maryland, Balto., 26-31.
BANKOFF and Girlie: Temple, Rochester; Shubert's, Utica, Feb. 2-7.
BARBOUR, Nina: Orph., Winnipeg; Orph., Regina, 26, 27; Sherman Grand, Calgary, 28, 29; Empire, Edmonton, 30, 31.
BARGE Four: Forsythe, Atlanta; Orph., Jacksonville, 26-31; Colonial, Norfolk, Feb. 2-7.
BARKER, Ethel Mae: Proctor's, Newark, N. J., 26-31; Poli's, Springfield, Feb. 2-7.
BARNARD, Sunbye: Orph., Los Angeles, 8-31.
BARNES, Gertrude: Orph., Seattle; Orph., Portland, 25-31.
BARNES, Stuart: Orph., Denver.
BARRY and Wolford: Colonial, N.Y.C.
BARRY, Mr. and Mrs. Jimmy: Grand, Syracuse; Temple, Hamilton, Can., 26-31; Dominion, Ottawa, Feb. 2-7.
BARRY, Lydia: Colonial, N.Y.C.; Orph., B'klyn, 26-31.
BARTON, Sam: National, Boston.
BARTOS, Three: Keith's, Cinti.; Hipp., Cleveland, 26-31; Grand, Pittsburgh, Feb. 2-7.
BATES, Blanche; Maj., Chgo.; Columbia, St. Louis, 25-31.
BATH, Franklyn: Colonial, N.Y.C.
"BATTLE of Bay Rum": Poli's, Scranton; Poli's, Worcester, 26-31.
BAXTER, Sid: Orph., Jacksonville; Forsythe, Atlanta, 26-31; Orph., Savannah, Feb. 2-4; Orph., Charleston, 5-7.
BAYHL and Mellon: Keith's, Indianapolis, 26-31.
BEANOS, The: Keith's, Toledo, Feb. 2-7.
BEAR, Skating: Penn, Phila., 26-31.
BEAUMONT and Arnold: Shubert's, Utica, N. Y.; Proctor's, Newark, N. J., 26-31; Orph., B'klyn, Feb. 2-7.
BEAUMONT, Count, Co.: Orph., Knoxville, Tenn.
"BEAUTY Is Only Skin Deep": Keith's, Prov.; Poli's, Springfield, 26-31; Poli's, New Haven, Feb. 2-7.
BRAUX Arts: Orph., Des Moines; Orph., Omaha, 25-31.
BENDETTES: Grand, Albany, 26-31.
BERGERE, Valerie: Keith's, Columbus; Keith's, Indianapolis, 26-31; Keith's, Cinti., Feb. 2-7.
BERNARD, Sam, Co.: Palace, N.Y.C.
BEYER and Brother: Temple, Rochester; Garrick, Wilmington, Del., 26-31.
BIG City Four: Temple, Detroit; Temple, Rochester, 26-31; Keith's, Boston, Feb. 2-7.
BIMBERG and Day: Proctor's, Newark, Feb. 2-7.
BINNS and Burke: Colonial, Norfolk, Va.
BINNS, Binns and Binns: Sherman Grand, Calgary, 21-22; Empire, Edmonton, 23, 24.
BISHOP, Marie; Orph., Spokane; Orph., Seattle, 25-31.
BISON City Four: Union Sq., N.Y.C., 26-31; Victoria, N.Y.C., Feb. 2-7.
BLANCHE, Belle: Keith's, Phila.; Lyric, Birmingham, 26-31; Forsythe, Atlanta, Feb. 2-7.
BLANK Family: Orph., Lincoln, Neb.; Orph., Des Moines, 25-31.
BLESSINGS, The: Orph., Minneapolis; Orph., St. Paul, 25-31.
BOGANY Troupe: Orph., Knoxville, Tenn., 26-31.
BOHEMIANS, Three: Grand, Pittsburgh.
BOLLINGER and Reynolds: Orph., Lincoln, Neb.; Orph., Sioux City, 25-31.
BONDO and Shannon: Keith's, Louisville.
BOUDINI Brothers: Orph., Sacramento, 18-21; Orph., Stockton, 22-24; Orph., Oakland, 25-31.
BOWERS, Fred; Victoria, N.Y.C.; Orph., B'klyn, 26-31.
BOWMAN Brothers: Keith's, Boston, Feb. 2-7.
BRACKS, Seven: Temple, Hamilton, Can.; Orph., Montreal, 26-31.
BRADNER and Derrick: Lyric, Richmond; Lyric, Birmingham, 26-31; Forsythe, Atlanta, Feb. 2-7.
BRADS, The: Orph., Salt Lake City; Orph., Denver, 25-31.
BRAD Mc. Four: Poli's, Hartford, 26-31.
BREEN, Grace; Grand, Albany, Feb. 2-7.
BREEN, Harry: Proctor's, Newark, N. J.
BRONSON and Baldwin: Temple, Detroit; Temple, Rochester, 26-31.
BROWN, S. A.: Keith's, Prov., 26-31.
BROWN and Newman: Orph., Minneapolis.
BRYANT: Union Sq., N.Y.C., 26-31.
BUCKLEY'S Animals: Columbia, St. Louis, 25-31.
BURKE, John and Mae: Bronx, N.Y.C.; Keith's, Phila., 26-31; Lyric, Richmond, Feb. 2-7.
BURLEY and Burley: Proctor's, Newark; Fifth Ave., N.Y.C., 26-31; Keith's, Phila., Feb. 2-7.
BURNHAM and Irwin: Keith's, Boston; Bushwick, B'klyn, Feb. 2-7.
BURNS and Fulton: Victoria, N.Y.C.; Grand, Albany, 26-31; Keith's, Boston, Feb. 2-7.
BURNS and Kissin: Poli's, Springfield, 26-31.
CABARET, Three: Colonial, Norfolk, Va.; Bushwick, B'klyn, 26-31; Alhambra, N.Y.C., Feb. 2-7.
CAMERON and O'Connor: Orph., Minneapolis; Orph., Winnipeg, 25-31.
CANFIELD and Ashley: Alhambra, N.Y.C., 26-31; Grand, Syracuse, Feb. 2-7.
CANTWELL and Walker: Victoria, N.Y.C.; Poli's, Scranton, 26-31; Keith's, Columbus, Feb. 2-7.
CAPITOLI: Proctor's, Newark, N. J.
CAPTAINE, Elcide; Sherman Grand, Calgary, 21, 22; Empire, Edmonton, 23, 24.
CARLISLE and Seven Sweethearts: Victoria, N.Y.C., 26-31.
CARLTONS, Two: Orph., Sioux City.
CARRERA, Liane: Bronx, N.Y.C.; Orph., B'klyn, 26-31; Alhambra, N.Y.C., Feb. 2-7.
CARRILLO, Leo: Orph., Seattle; Orph., Portland, 25-31.
CARSON and Brown: Orph., Montreal, 26-31.
CARTMELL and Harris: Orph., Harrisburg, Pa.; Poli's, Hartford, 26-31.
CAUPOLICAN, Chief: Maryland, Balto.; Grand, Syracuse, 26-31; Orph., B'klyn, Feb. 2-7.
CHADWICK Trio: Keith's, Wash.
CHAMBERLAINS: Colonial, Erie, Pa.
CHANDLER, Anna: Maryland, Balto., Feb. 2-7.
CHEEBERT'S Manchurians: Orph., Sioux City; Orph., Minneapolis, 25-31.
CHERATO Brothers: Orph., Spokane, 25-31.
CHILDRES, Grace: Crown, Chgo., 19-21; Willard, Chgo., 22-24.
CHIP and Marble: Orph., Sioux City; Orph., Minneapolis, 25-31.
CHOATE, Mattie, Co.: Grand, Albany, Feb. 2-7.
CHUNG Hwa Four: Orph., Des Moines, 25-31.
CLARK and Hamilton: Keith's, Wash.; Bronx, N.Y.C., 26-31; Victoria, N.Y.C., Feb. 2-7.
CLARK and Verdi; Shubert's, Utica; Keith's, Indianapolis, 26-31; Keith's, Louisville, Feb. 2-7.
CLAYTON, Bessie: Orph., Spokane, 25-31.
CLIFF, Laddie; Forsythe, Atlanta, 26-31; Victoria, N.Y.C., Feb. 2-7.
CLIFFORD, Kathleen: Bronx, N.Y.C.
CLINE, Maggie: Bronx, N.Y.C., 26-31.
"CLOWNLAND": Fifth Ave., N.Y.C.; Alhambra, N.Y.C., 26-31.
COGELLAN, Rosalind; Orph., Omaha; Orph., Sioux City, 25-31.
COLLEGIANS, Three: Orph., Sioux City, 25-31.
COLLINS and Hart: Orph., Winnipeg; Orph., Regina, 26, 27; Sherman Grand, Calgary, 28, 29; Empire, Edmonton, 30, 31.
COLLINS, Milt; Keith's, Wash.; Keith's, Prov., 26-31.
CONCHAS, Paul: Orph., 'Frisco, 25-31.
CONLIN, Ray: Keith's, Boston; National, Boston, 26-31.
CONLIN, Steel and Carr: Orph., Omaha; Orph., Sioux City, 25-31.
CONNELLY and Webb: Orph., Seattle; Orph., Portland, 25-31.
CONNELLY and Wenrich: Alhambra, N.Y.C., 26-31.
CONROY and Models: Orph., Los Angeles.
CONSUL and Betty: Bronx, N.Y.C., Feb. 2-7.
CONWAY and Leland: Keith's, Prov., 26-31.
COOK, Joe: Hipp., Cleveland; Poli's, Scranton, 26-31; Orph., Harrisburg, Feb. 2-7.
COOPER and Bacbell: Fifth Ave., N.Y.C.
COOPER, Joe and Lew: Forsythe, Atlanta, 26-31; Orph., Jacksonville, Feb. 2-7.
CORRELLI and Gillette: Orph., Los Angeles, 18-31.
COTTEN and Bolden: Bronx, N.Y.C., 26-31.
COUNTISS, Cathrine, Co.: Orph., Los Angeles.
COURTNEY, Minerva, Co.: Union Sq., N.Y.C.
COX, Ray: Alhambra, N.Y.C.
CRESSY and Dayne: Grand, Pittsburgh; Keith's, Louisville, Feb. 2-7.
CROSS and Josephine: Palace, N.Y.C.; Bushwick, B'klyn, 26-31; Keith's, Phila., Feb. 2-7.
CROUCH and Welch: Orph., Omaha, 25-31.
CULLEN, James; Orph., Knoxville; Lyric, Birmingham, 26-31; Keith's, Wash., Feb. 2-7.
CUMMINGS and Gladdins: Orph., 'Frisco, 25-31.
CUTTYS, Three: Orph., Lincoln, Neb.; Orph., Kansas City, 25-31.
DAGWELL Sisters: Keith's, Indianapolis, 26-31.
DAILEY, Robert, Co.: Keith's, Toledo; Keith's, Columbus, 26-31; Grand, Syracuse, Feb. 2-7.
DALY, Vinie; Orph., Omaha; Orph., Minneapolis, 25-31.
DAMEREL, Geo., Co.: Orph., Spokane; Orph., Seattle, 25-31.
DAMOND, Eugene; Columbia, St. Louis; Orph., Memphis, 25-31.
"DANCE Reveries": Orph., Duluth; Orph., St. Paul, 25-31.
DANIELS and Conrad: Temple, Rochester; Palace, Chgo., 25-31.
DARE Brothers: Maryland, Balto.; Keith's, Phila., 26-31.
DARLING of Paris; Keith's, Boston; Colonial, N.Y.C., 26-31; Orph., Harrisburg, Pa., Feb. 2-7.
DARRELL and Conway: Columbia, St. Louis.
DAVENPORT Eva, Co.: Bushwick, B'klyn; Orph., B'klyn, 26-31; Alhambra, N.Y.C., Feb. 2-7.
DAVIES, Reine: Keith's, Wash.
DAVIES and Matthews: Orph., New Orleans.
DAZIE, Mlle.: Orph., Denver; Orph., Lincoln, Neb., 25-31.
DEAGON, Arthur; Columbia, Grand Rapids; Temple, Detroit, 26-31; Temple, Rochester, Feb. 2-7.
DE COE, Harry: Orph., Montreal; Bushwick, B'klyn, Feb. 2-7.
DEELEY, Ben, Co.: Keith's, Indianapolis; Shea's, Buffalo, 26-31; Shea's, Toronto, Feb. 2-7.
DE LESSO Troupe: Colonial, Erie, Pa.
DE LISLE, Juggling: Garrick, Wilmington, Del.; Keith's, Toledo, 26-31.
DELMORE and Lee: Colonial, Erie, Pa., 26-31.
DELMORE and Light: Keith's, Indianapolis; Keith's, Louisville, 26-31.
DE MAR, Grace: Hipp., Cleveland; Union Sq., N.Y.C., Feb. 2-7.
DEMAREST and Chabot: Orph., Seattle; Orph., Portland, 25-31.
DERENZO and Ladue: Keith's, Phila.
DE SCHELL, Dorothy: Keith's, Phila.; Poli's, New Haven, 26-31; Shea's, Buffalo, Feb. 2-7.
DE SERRIS, Henrietta, Co.: Palace, N.Y.C.
DE VINE and Williams: Forsythe, Atlanta; Orph., Charleston, 26-28; Orph., Savannah, 29-31; Orph., Jacksonville, Feb. 2-7.
DE VOE, Three; Bushwick, B'klyn; Orph., B'klyn, Feb. 2-7.
DEVOIE Brothers: Temple, Detroit.
DE VORA Three: Shea's, Toronto; Colonial, Erie, Pa., 26-31.
DE WITT, Burns and Torrence: Lyric, Birmingham, 26-31.
DIAMOND and Brennan: Dominion, Ottawa, Can.; Temple, Hamilton, 26-31; Shubert's, Utica, N. Y., Feb. 2-7.
DIAZ'S Monkeys: Keith's, Indianapolis; Keith's, Louisville, 26-31.
DICKINSON, "Rube": Columbia, St. Louis; Maj., Chgo., 26-31; Temple, Detroit, Feb. 2-7.
DOLCE Sisters: Orph., Sacramento, 18-21; Orph., Stockton, 22-24.
DOLLY and Mack: Keith's, Phila., 26-31.
DOOIN and McCool: Shea's, Buffalo; Shea's, Toronto, 26-31.
DOOLEY and Sayles: Orph., Spokane, 25-31.
DOOLEY and Ethel: Shea's, Buffalo; Shea's, Toronto, 26-31; Temple, Hamilton, Feb. 2-7.
DORIA Troupe: Union Sq., N.Y.C.
"DOUBLE Cross, The": Orph., 'Frisco, 25-31.
DOUGLAS and Douglas: Union Sq., N.Y.C.
DRAPERS, The: Orph., Harrisburg, Pa., 26-31.
DREW L. and E.: Poli's, New Haven, 26-31.
DU FOR Trio: Temple, Rochester, 26-31; Keith's, Wash., Feb. 2-7.
DUFFY and Lorens: Union Sq., N.Y.C.
DUNFEE, Josephine; Keith's, Cinti.; Keith's, Indianapolis, 26-31; Keith's, Louisville, Feb. 2-7.
DUPREE, Minnie; Alhambra, N.Y.C., 26-31; Orph., B'klyn, Feb. 2-7.
DUPREE and Dupree: Orph., Des Moines.
DUPREE, Fred; Fifth Ave., N.Y.C.; Shea's, Buffalo, 26-31; Shea's, Toronto, Feb. 2-7.
DURBYELLE, Lon: Orph., Denver; Orph., Lincoln, Neb., 25-31.
DYER, Hubert, Co.; Keith's, Boston; Poli's, Worcester, 26-31; Shubert's, Utica, N. Y., Feb. 2-7.
ELLISONS, The: Orph., Omaha.
ELROY Sisters: Shea's, Toronto.
ELSIE, Janis, Three: Keith's, Wash., 26-31.
EMPIRE Comedy Four: Lyric, Richmond; Penn, Phila., 26-31.
ENGLISH Rosebuds, Three: Union Sq., N.Y.C.
ENTERTAINERS, Four: Keith's, Cinti., 26-31; Keith's, Indianapolis, Feb. 2-7.
EQUILLI Brothers: Grand, Albany.
ERROLL, Bert; Shea's, Buffalo; Shea's, Toronto, 26-31; Keith's, Prov., Feb. 2-7.
EUGENE, Carl: Bushwick, B'klyn, 26-31.
FARBER Girls: Orph., B'klyn; Grand, Pittsburgh, 26-31.
FARLEY and Butler: Orph., Charleston, 19-21; Orph., Savannah, 22-24; Orph., Birmingham, 26-31.
FATIMA: Orph., Easton, 19-21; Orph., Altoona, 22-24; Dominion, Ottawa, Can., 26-31; Orph., Montreal, Feb. 2-7.
FELIX and Barry Girls: Lyric, Birmingham; Orph., Memphis, 25-31.
FISHER and Green Co.: Poli's, Worcester; Poli's, Hartford, 26-31; Temple, Detroit, Feb. 2-7.
FISHER, Sally; Grand, Pittsburgh; Victoria, N.Y.C., 26-31; Orph., B'klyn, Feb. 2-7.
FITZGERALD, Mabel; Temple, Rochester; Orph., Montreal, 26-31.
FITZGIBBON, Bert; Orph., 'Frisco; Orph., Oakland, 25-31.
"FIXING the Furnace": Orph., Lincoln, Neb.; Orph., Sioux City, 25-31.
FLANAGAN and Edwards: Orph., New Orleans.
"FLYING Martins, The": Orph., B'klyn.
FOX and Dolly; Orph., Lincoln, Neb.; Orph., Kansas, 25-31.
FOY, Eddie, and Family: Keith's, Cinti.; Palace, Chgo., 25-31.
FRANKLIN, Irene: Orph., Montreal, Feb. 2-7.
FRANKLYN and Green: Shea's, Buffalo; Shea's, Toronto, 26-31.
FRAWLEY and Hunt: Shea's, Buffalo, Feb. 2-7.
FREEMAN and Dunham: Keith's, Prov.
FRENCH and Els: Orph., New Orleans, 25-31.
FRIGANZA, Trixie: Colonial, N.Y.C., 26-31; Orph., B'klyn, Feb. 2-7.
GABRIEL, Master, Co.: Orph., Minneapolis; Orph., St. Paul, 25-31.
GALLAGHER and Carlin: Orph., Los Angeles.
GALLOWAY, Louise, Co.: Shea's, Toronto; Bushwick, B'klyn, 26-31.
GALVIN, Wallace: Keith's, Toledo, Feb. 2-7.
GANNON, Helen: Orph., Spokane, 25-31.
GARDINER Three: Poli's, Hartford; Colonial, Erie, Pa., Feb. 2-7.
GASCOGNE, Cleo: Keith's, Prov.
GENARO and Bailey: Orph., Lincoln, Neb.; Orph., Kansas City, 25-31.
GEORGE, Edwin; Keith's, Phila.; Temple, Detroit, 26-31; Temple, Rochester, Feb. 2-7.
GEORGETTE: Forsythe, Atlanta; Keith's, Wash., Feb. 2-7.
GERMAINE, Herbert, Trio: Maj., Milwaukee; Maj., Chgo., 25-31.
GIEGER, John; Poli's, Springfield, 26-31; Orph., Montreal, Feb. 2-7.
GILFOIL, Harry; Grand, Albany; Maj., Chgo., 25-31.
GILLETTE'S Animals: Orph., Minneapolis; Orph., Winnipeg, 25-31.
GILLINGWATER, Claude, Co.: Orph., Montreal; Shea's, Buffalo, 26-31; Shea's, Toronto, Feb. 2-7.
GILLMORE, Barnie: Orph., Montreal.
"GIRL, The": Keith's, Louisville, 26-31.
"GIRL from Milwaukee": Hipp., Cleveland, 26-31; Keith's, Columbus, Feb. 2-7.
GOFF, Helen: Proctor's, Newark.
GOLDBERG, L. B.: Lyric, Richmond.
GOLDEN, Claude; Orph., Harrisburg, Pa.; Colonial, Norfolk, Va., 26-31; Shubert, Utica, N. Y., Feb. 2-7.
GOLDIN, Horace, Co.: Orph., Oakland; Orph., Sacramento, 25-28; Orph., Stockton, 29-31.
GOLEMAN'S Animals: Orph., Portland, Ore.
GORDON and Rice: Palace, N.Y.C.; Hipp., Cleveland, 26-31.
GORDON Brothers: Maj., Milwaukee, 26-31.
GORDONS, Robbie: Palace, Chgo., 25-31.
GORMANS, Five: Keith's, Louisville, 26-31; Keith's, Indianapolis, Feb. 2-7.
GORMLEY and Gaffney: Orph., Los Angeles.
GRANT and Hoag: Temple, Hamilton, Can.; Orph., Montreal, 26-31.
GRANVILLE, Taylor, Co.: Orph., Salt Lake City, 25-31.
GRAPEWIN, Charles: Keith's, Louisville, 26-31; Columbia, Grand Rapids, Feb. 2-7.
GRAY Trio: Keith's, Louisville, Feb. 2-7.
GRAZERS, The: Union Sq., N.Y.C.; Bronx, N.Y.C., Feb. 2-7.
GREAT Harrah Troupe: Fifth Ave., N.Y.C., 26-31.
"GREEN BEETLE": Shea's, Toronto, 26-31.
GREEN, Ethel; Poli's, Hartford; Poli's, New Haven, 26-31; Victoria, N.Y.C., Feb. 2-7.
GRIFFIN, Gerald; Manchester, Eng.; Sunderland, 26-31; Hanley, Feb. 2-7; Leeds, 9-14; London, 16-21.
GUERRO and Carmen: Keith's, Prov., 26-31.
HAINES, Robert T., Co.: Proctor's, Newark; Fifth Ave., N.Y.C., 26-31; Keith's, Wash., Feb. 2-7.
HAL and Francis: Columbia, St. Louis, 25-31.
HALE and Paterson: Keith's, Columbus; Keith's, Indianapolis, 26-31.
HALLEY and Noble: Orph., Montreal; Dominion, Ottawa, 26-31; Keith's, Phila., Feb. 2-7.
HAMILTON and Barnes: Orph., Harrisburg, Pa.
HANLON and Clifton: Keith's, Toledo; Keith's, Columbus, 26-31; Keith's, Cinti., Feb. 2-7.
HANLON and Hanlon: Orph., Denver; Orph., Lincoln, Neb., 25-31.
HARDT, Louis: Orph., Spokane; Orph., Seattle, 25-31.
HARRIS, Boland and Holtz: Maryland, Balto.; Keith's, Wash., 26-31; Grand, Pittsburgh, Feb. 2-7.
HART, Marie and Billy: Grand, Albany; Victoria, N.Y.C., 26-31.
HARTLEY'S Wonders: Orph., St. Paul; Orph., Minneapolis, 25-31.
HARVEYS, Four: Proctor's, Newark, Feb. 2-7.
HASSMANS: Keith's, Indianapolis; Keith's, Cinti., 26-31; Temple, Hamilton, Can., Feb. 2-7.
HASSAN Ben Ali: Lyric, Birmingham, Feb. 2-7.
HAWKINS, Lew; Orph., Sacramento, 18-21; Orph., Stockton, 22-24; Orph., Los Angeles, 25-31.
HAYDEN, Burton and Hayden: Poli's, New Haven, 26-31.
HAYES, Ed.: Keith's, Louisville; Lyric, Birmingham, 26-31; Forsythe, Atlanta, Feb. 2-7.
HAYWARD, Harry: Alhambra, N.Y.C., 26-31.
HAZARD, Jack; Orph., Salt Lake City; Orph., Denver, 25-31.
HEATH and Millership: Poli's, Scranton; Fifth Ave., N.Y.C., 26-31; Proctor's, Newark, Feb. 2-7.
HEDDERS, Three: Keith's, Louisville, Feb. 2-7.
HELD, Anna; Maj., Chgo., 25-31; Keith's, Indianapolis, Feb. 2-7.
HELEN, Baby: Keith's, Prov., 26-31.
HENNINGS, John and Winnie: Temple, Hamilton; Maryland, Balto., 26-31; Colonial, Norfolk, Feb. 2-7.
HENRY and Francis: Columbia, Grand Rapids, 26-31; Keith's, Toledo, Feb. 2-7.
HERBERT and Goldsmith: Victoria, N.Y.C., 26-31.
HERBERT'S Dogs: Union Sq., N.Y.C., Feb. 2-7.
HERITAGE and Dinehart Co.: Maj., Chgo., 25-31.
HERLEIN, Lillian: Orph., Sacramento, 18-21; Orph., Stockton, 22-24.
HERMAN, Dr.: Orph., Portland, Ore.
HERRON and Gaylord: Keith's, Cinti., 26-31; Orph., Knoxville, Tenn., Feb. 2-7.
HERZOG'S Horses: Temple, Detroit, 26-31; Temple, Rochester, Feb. 2-7.
HIBBERT and Kennedy: Bronx, N.Y.C.
HICKEY Brothers, Three: Keith's, Phila.
HINES and Fox: Keith's, Cinti.; Grand, Pittsburgh, 26-31; Temple, Hamilton, Can., Feb. 2-7.
HOCKEY Co.: Sherman Grand, Calgary, 21, 22; Empire, Edmonton, 23, 24.
HOEY and Lee: Columbia, St. Louis; Orph., Memphis, 25-31.
HOLMAN, Harry, Co.: Dominion, Ottawa, Can.
HOMES and Buchanon: Temple, Detroit, 26-31; Temple, Rochester, Feb. 2-7.
HONEY Girls: Maryland, Balto., Feb. 2-7.
"HOUSE Warmers": Poli's, Springfield; Poli's, Hartford, 26-31.
HOWARD and McKane: Bushwick, B'klyn; Keith's, Prov., 26-31; Bronx, N.Y.C., Feb. 2-7.
HOWARD and Ratcliffe Co.: Grand, Pittsburgh; Victoria, N.Y.C., 26-31.
HOWARD'S Ponies; Keith's, Wash.; Keith's, Phila., 26-31; Alhambra, N.Y.C., Feb. 2-7.
HOWARD, Great: Keith's, Columbus, 26-31; Grand, Syracuse, Feb. 2-7.
HOYT'S Minstrels; Dominion, Ottawa, Can., 26-31.
HUFFORD and Chain; Dominion, Ottawa, Can., Feb. 2-7.
HUGHES, Mrs. Gene, Co.; Colonial, N.Y.C.; Temple, Hamilton, Can., Feb. 2-7.
HUNT, Ida B.: Poli's, Scranton.
HUNTING and Francis: Keith's, Boston.
HUSSEY and Lee; Poli's, New Haven; Orph., B'klyn, 26-31.
ICELANDIC Troupe; Grand, Syracuse; Temple, Detroit, 26-31; Temple, Rochester, Feb. 2-7.
"IDEAL": Keith's, Prov., Feb. 2-7.
IMHOFF, Conn and Correne: Keith's, Lowell; Poli's, Springfield, Feb. 2-7.
IMPERIAL Opera Co.: Poli's, Scranton, 26-31.
ILKA, Marraret, Co.: Orph., Sacramento, 25-28; Orph., Stockton, 29-31.
INESS and Ryan: Grand, Albany.
INGRAM and Lasche; Dominion, Ottawa, Can., 26-31.
IMPERIAL Opera Co.: Keith's, Lowell, Feb. 2-7.
ICLEEN Sisters: Orph., Oakland, 25-31.
IRWIN and Herzog: Poli's, New Haven, 26-31.
ISHIKAWA Japs: Lyric, Richmond, 26-31; Orph., Knoxville, Feb. 2-7.
ISMED: Poli's, Springfield; Poli's, Worcester, 26-31; Grand, Syracuse, Feb. 2-7.
JACKSON, Thos., Co.: Orph., Harrisburg, Pa., 26-31; Poli's, Scranton, Feb. 2-7.
JEFFERSON, Joe, Co.: Poli's, Hartford; Temple, Detroit, 26-31; Temple, Rochester, Feb. 2-7.
JOHNSON, Martin: Orph., 'Frisco; Orph., Oakland, 25-31.
JONLEYS, Two: Poli's, New Haven; Keith's, Wash., 26-31; Poli's, Scranton, Feb. 2-7.
JUDGE and Gall: Fifth Ave., N.Y.C.
JUNGMAN Family: Orph., Duluth.
"JUST Half Way": Keith's, Indianapolis.
KALMA Co.: Poli's, Springfield, 26-31.
KARTELLI Brothers: Orph., Kansas City, 25-31.
KEANE, Robert E.: Grand, Pittsburgh; Keith's, Cinti., 26-31; Keith's, Indianapolis, Feb. 2-7.
KEATONS, Three: Proctor's, Newark, N. J.; Victoria, N.Y.C., 26-31.
KEENAN, Frank, Co.: Orph., 'Frisco, 8-31.

KELLER, Jessie, Co.: Columbia, Grand Rapids.
KELLY and Lafferty: Poli's, New Haven; Poli's, Hartford, Feb. 2-7.
KELLY and Pollack: Orph., Winnipeg; Orph., Regina, 26, 27; Sherman Grand, Calgary, 28, 29; Empire, Edmonton, 30, 31.
KELLY, Andrew: Bronx, N.Y. C., 26-31.
KELLY Duo: Orph., Duluth; Orph., Minneapolis, 25-31.
KENNEDY and Rooney: Orph., Denver; Orph., Lincoln, Neb., 25-31.
KENNEDY, Jack, Co.: Palace, Chgo.; Columbia, St. Louis, 26-31; Orph., Memphis, Feb. 2-7.
KENO and Green: Bronx, N. Y.C., 26-31; Poli's, New Haven, Feb. 2-7.
KENNISON and Kerr Sisters: Union Sq., N.Y.C., Feb. 2-7.
KENT, S. Miller, Co.: Orph., Duluth, 25-31.
KENYON, Neil: Victoria, N.Y. C., Feb. 2-7.
KIDDER, Kathryn, Co.: Orph., Des Moines; Orph., Memphis, 25-31.
KIMBERLY and Mohr: Hipp., Cleveland; Orph., Harrisburg, Pa., Feb. 2-7.
KINGSBURY and Munson: Orph., Savannah, 26-28; Orph., Charleston, 29-31.
KINGSTON and Ebner: Orph., St. Paul, 25-31.
KIRK and Fogarty: Keith's, Indianapolis; Keith's, Louisville, 26-31; Orph., Savannah, Feb. 2-4; Orph., Charleston, 5-7.
KIRKSMITH Sisters: Bronx, N.Y.C., 26-31; Temple, Hamilton, Can., Feb. 2-7.
KITARO Four: Orph., Winnipeg; Maj., Milwaukee, 25-31.
KLEIN, Abe, and Nicholson: Keith's, Louisville, 26-31; Keith's, Louisville, Feb. 2-7.
KLUTING'S Animals: Orph., Omaha; Palace, Chgo., 26-31.
KORNAN, Fred: Maj., Chgo., 26-31.
KRAMER and Morton: Keith's, Toledo; Temple, Detroit, 26-31; Temple, Rochester, Feb. 2-7.
LA COUNT, Bessie: Shubert's, Utica, N. Y., Feb. 2-7.
LA CRANDALL: Orph., Montreal; Dominion, Ottawa, 26-31; Temple, Hamilton, Feb. 2-7.
LA CROIX, Paul, Co.: Orph., Bklyn.
LAI Mon Kim: Grand, Pittsburgh, 26-31; Keith's, Toledo, Feb. 2-7.
LAMBERT and Ball: Orph., Duluth; Maj., Milwaukee, 25-31.
LANGTON, Lucier, Co.: Temple, Detroit; Temple, Rochester, 26-31.
LANGDONS, The: Maj., Milwaukee.
LA TOY Brothers: Orph., Lincoln; Orph., Sioux City, 25-31.
LA VAN Trio: Keith's, Columbus, Feb. 2-7.
LAVIER: Colonial, Erie, Pa., Feb. 2-7.
"LAWN Party, The": Orph., Minneapolis; Keith's, Cinti., Feb. 2-7.
LAWRENCE and Cameron: Orph., Frisco, 25-31.
LEACH and Wallin: Bushwick, B'klyn, 26-31.
LEAN, Cecil, Co.: Orph., Salt Lake City; Orph., Denver, 25-31.
LE GROHS: Poli's, Worcester; Poli's, Scranton, 26-31; Poli's, Hartford, Feb. 2-7.
LEHR, Anna, Co.: Orph., Spokane; Orph., Seattle, 25-31.
LEIGHTON and Jordan: Maryland, Balto., 26-31.
LE LEIR, Leander, and Jeanette: Keith's, Toledo, 26-31.
LENNET and Wilson: Orph., Salt Lake City; Orph., Denver, 25-31.
LEON, Daisy: Orph., 'Frisco; Orph., Oakland.
LEONARD and Russell: Orph., Portland.
LE ROY and Harvey: Grand, Albany, 26-31.
LES JUNIYTS: Temple, Detroit; Temple, Rochester, 26-31; Hudson, Union Hill, N. J., Feb. 2-7.
LES YOST: Orph., Birmingham; Orph., Knoxville, 26-31; Forsythe, Atlanta, Feb. 2-7.
LESTER, Harry B.: Temple, Detroit; Temple, Rochester, 26-31; Colonial, N.Y.C., Feb. 2-7.
LE VAN Three: Keith's, Louisville, 26-31.
LEVY, Bert: Orph., Salt Lake City, 25-31.
LEWIS and Chapman: Orph., Harrisburg, Pa., Feb. 2-7.
LEWIS and Dody: Fifth Ave., N.Y.C.; Keith's, Wash., 26-31.
LEWIS and McCarty: Orph., Lincoln, Neb., 25-31.
LEWIS, Henry: Bushwick, B'klyn.
LIBONITI: Orph., B'klyn; Grand, Pittsburgh, 26-31; Keith's, Cinti., Feb. 2-7.
LINDSAY, Fred: Orph., 'Frisco; Orph., Oakland, 25-31.
LINTON and Lawrence: Colonial, Erie, Pa.; Shea's, Buffalo, 26-31; Shea's, Toronto, Feb. 2-7.
"LITTLE Parisienne": Orph., New Orleans.
LLOYD, Aerial: Fifth Ave., N.Y.C., Feb. 2-7.
LLOYD, Marie: Sherman Grand, Calgary, 21, 22; Empire, Edmonton, 23, 24.
LOCKETT, Waldron: Proctor's, Newark; Fifth Ave., N.Y.C., 26-31; Poli's, Springfield, Feb. 2-7.
LO Mario Co.: Fifth Ave., N. Y.C.; Maryland, Balto., 26-31.
LONG, Lily: Keith's, Columbus, 26-31; Keith's, Cinti., Feb. 2-7.
LORNA and Toots Pounds: Orph., Duluth; Orph., Minneapolis, 25-31.
LORRAINE and Burke: Hipp., Cleveland.
LORRAINE and Dudley: Maryland, Balto.; Keith's, Phila., 26-31.
LOUGHLIN'S Dogs: Union Sq., N.Y.C.; Colonial, Norfolk, Va., 26-31; Orph., Harrisburg, Pa., Feb. 2-7.
LOWELL and Drew: Poli's, Springfield.
LOYAL and Partner: Orph., Spokane, 25-31.
LYDELL, Rogers and Lydell: National, Boston, 26-31.
LYNCH and Zeller: Temple, Detroit; Temple, Rochester, 26-31.
LYONS and Yosco: Orph., Salt Lake City, 25-31.
MABELLE and Ballet: Orph., Duluth, 25-31.
MACART and Bradford: Keith's, Cinti.; Grand, Pittsburgh, 26-31; Keith's, Columbus, Feb. 2-7.
MACK, Charles, Co.: Hipp., Cleveland, 26-31; Keith's, Toledo, Feb. 2-7.
MACK and Orth: Orph., Kansas City; Orph., Omaha, 25-31.
MADDEN and Fitzgerald: Keith's, Cinti., 26-31; Grand, Pittsburgh, Feb. 2-7.
MAITLAND, Madge: Orph., St. Paul; Orph., Winnipeg, 25-31.
MANG and Snyder: Proctor's, Newark; Grand, Albany, 26-31.
MANN, Louis, Co.: Alhambra, N. Y.C., 26-31.
MANN, Hank, Co.: Shea's, Toronto, Can.; Orph., Montreal, 26-31; Bronx, N.Y.C., Feb. 2-7.
MARCONI Brothers: Keith's, Phila., 26-31.
MARKENA and Dalton Brothers: Keith's, Indianapolis, Feb. 2-7.
MARIE, Dainty: Keith's, Prov.; Poli's, Springfield, 26-31.
MARKLEY, Frank: Poli's, Scranton, Pa.
MARLO Duo: Orph., Sacramento, 18-21; Orph., Stockton, 22-24.
MARSHALL and Montgomery: Orph., Salt Lake City, 25-31.
MARSHS: Poli's, Scranton, Pa.
MARTHA, Mlle.: Shubert's, Utica, N. Y., 26-31; Keith's, Lowell, Feb. 2-7.
MARTINS, Flying: Colonial, N.Y.C., 26-31.
MARTIN, H. B.: Palace, Chgo., 25-31.
MARTIN and Frabrini: Orph., Montreal; Shubert's, Utica, N. Y., 26-31; Colonial, Norfolk, Feb. 2-7.
MARTINETTI and Sylvester: Orph., Spokane, 25-31.
MARQUARD and Seeley: Colonial, Norfolk, Va., 26-31.
MARVEL and De Lite: Keith's, Prov., Feb. 2-7.
MASON and Murray: Union Sq., N.Y.C., 26-31.
MATINEE Girls: Poli's, New Haven.
MADRICE and Walton: Orph., 'Frisco; Orph., Los Angeles, 25-31.
MAXINE and Babbie: Orph., Seattle; Orph., Portland, 25-31.
McALLISTER, Paul, Co.: Keith's, Wash.
McBANNS, The: Bushwick, B'klyn.
McCARTHY, Lewis: Orph., Denver.
McCONNELL and Simpson: Keith's, Cinti.; Keith's, Louisville, 26-31; Keith's, Indianapolis, Feb. 2-7.
McCORMACK and Irving: Orph., Portland, Ore.
McCULLOUGH, Carl: Orph., New Orleans, 25-31.
McDEVITT, Kelly and Lucy: Orph., New Orleans.
McFARLAND, Marie and Madame T.: Orph., Salt Lake City; Orph., Denver, 25-31.
McGINN, Francis, Co.: Orph., Memphis; Orph., New Orleans, 26-31.
McGIVENEY, Owen: Forsythe, Atlanta.
McKAY and Ardine: Orph., Harrisburg, Pa., 19-21; Colonial, N.Y.C., Feb. 2-7.
McKINLEY, Nell: Victoria, N. Y.C., Feb. 2-7.
McLALLEN and Carson: Columbia, St. Louis.
McMAHON, Diamond and Clements: Orph., Winnipeg.
McRAE and Clegg: Shea's, Toronto, Feb. 2-7.
MELROSE, Bert: Victoria, N. Y.C., Feb. 2-7.
MELVILLE and Higgins: Alhambra, N.Y.C.; Maryland, Balto., 26-31; Poli's, Springfield, Feb. 2-7.
MERCEDES: Bushwick, B'klyn, 19-24; Maryland, Balto., Feb. 2-7.
MEREDITH and Snoozer: Poli's, Scranton, 26-31.
MEREDITH Sisters: Fifth Ave., N.Y.C., Feb. 2-7.
MERKLE Sisters, Four: Lyric, Richmond.
MERRILL and Otto: Orph., B'klyn.
MEYER, Hyman: Orph., Des Moines.
MIDDLETON and Spellmeyer: Keith's, Indianapolis, 26-31.
MIJARES: Dominion, Ottawa, Can.; Temple, Hamilton, 26-31; Temple, Detroit, Feb. 2-7.
MILLER and Lyle: Poli's, Scranton; Bushwick, B'klyn, 26-31.
MILLER and Vincent: Union Sq., N.Y.C.
MILLERS, Juggling, Three: Columbia, Grand Rapids, Mich., 26-31.
MILLMAN Bird: Bushwick, B'klyn; Alhambra, N.Y.C., 26-31; Orph., B'klyn, Feb. 2-7.
MILES, Homer: Keith's, Boston; Shubert's, Utica, N. Y., Feb. 2-7.
MILTON and De Long Sisters: Orph., Duluth; Maj., Milwaukee, 25-31.
MONROE and Russey: Bronx, N.Y.C.
MONTAMBO and Wells: Keith's, Wash., 26-31.
MOORE and Young: Poli's, Hartford; Poli's, Worcester, 26-31.
MOORE, Victor: Colonial, N.Y. C., 26-31.
MORALLI Bros.: Proctor's, Newark, 26-31.
MORI Bros., Three: Union Sq., N.Y.C., 26-31; Alhambra, N. Y.C., Feb. 2-7.
MORRIS and Allen: Poli's, Springfield; Grand, Albany, 26-31; Hipp., Cleveland, Feb. 2-7.
MORRIS and Beasley: Fifth Ave., N.Y.C.
MORRIS, Elida: Poli's, Springfield; Maryland, Balto., 26-31.
MORRIS, Nina, Co.: Temple, Rochester, 26-31.
MORSE, Billy: Orph., Birmingham, Ala., 26-31.
MORTON and Glass: Maryland, Balto.; Hipp., Cleveland, 26-31; Keith's, Cinti., Feb. 2-7.
MORTON, Clara: Orph., Minneapolis.
MORTON, Ed.: Dominion, Ottawa, Can.; Temple, Hamilton, 26-31; Shea's, Buffalo, Feb. 2-7.
MORTON, James J.: Palace, Chgo., 25-31.
MORTON, Sam and Kitty: Maryland, Balto.; Colonial, N.Y.C., 26-31.
MOTT and Maxfield: Keith's, Phila.
MOWATTS, Five: Poli's, Scranton, Pa., 26-31.
MULLEN and Coogan: Maj., Milwaukee.
MULLER and Stanley: Orph., Oakland; Orph., Sacramento, 25-28; Orph., Stockton, 29-31.
MUNNEY, Edna; Orph., Denver; Orph., Lincoln, Neb., 25-31.
MURIEL and Francis: Orph., Salt Lake City, 25-31; Orph., Denver, 25-31.
MURPHY and Nichols: Orph., Seattle; Orph., Portland, 25-31.
MURPHY, Mr. and Mrs.: Orph., Knoxville, Tenn., 26-31; Lyric, Birmingham, Ala., Feb. 2-7.
MURPHY, Sen. F.: Hudson, Union Hill, N. J., 26-31.
MURRAY Sisters: Keith's, Boston, Feb. 2-7.
MYRTLE and Daisey: Keith's, Portland, Me., 26-31; Keith's, Lowell, Mass., Feb. 2-7.
"MYRTLE, Clayton": Orph., B'klyn; Bushwick, B'klyn, 26-31; Keith's, Phila., Feb. 2-7.
"NAKED Man, The": Majestic, Chgo., 25-31.
NASH, Julia, Co.: Columbia, Grand Rapids, 26-31.
NATALIE and Ferrari: Palace, Chgo., 25-31.
NELSON and Nelson: Orph., Portland, Ore.
NEPTUNE'S Garden: Keith's, Phila.; Shea's, Buffalo, Feb. 2-7.
NETHERSOLE, Olga, Co.: Orph., Omaha; Orph., Winnipeg, 25-31.
NEVAROS, Four: National, Boston.
NEVINS and Erwood: Hudson, Union Hill, N. J., 26-31.
NICHOLS, Nellie: Maj., Milwaukee, 25-31.
NICK'S Skating Girl: Keith's, Louisville; Keith's, Columbus, 26-31; Columbia, Grand Rapids, Feb. 2-7.
NONETTE: Orph., Los Angeles.
NORTON and Nicholson: Bronx, N.Y.C.; Keith's, Wash., 26-31.
NORTON, Ned: Proctor's, Newark, N. J., 26-31.
NUGENT, J. C., and Co.: Keith's, Louisville.
OAKLAND, Will, Co.: Bronx, N.Y.C.; Orph., Harisburg, Pa., 26-31; Colonial, Norfolk, Feb. 2-7.
O'BRIEN, Havel Co.: Fifth Ave., N.Y.C., 26-31.
ODELL, Maude, Co.: Orph., St. Paul; Orph., Minneapolis, 25-31.
O'DONNELL, Charles, Co.: Alhambra, N.Y.C.; Maryland, Balto., 26-31; Lyric, Richmond, Feb. 2-7.
OLIO Trio: Proctor's, Newark; Fifth Ave., N.Y.C., 26-31; Grand, Albany, Feb. 2-7.
OLYMPIA Girls: Poli's, Scranton, Pa., Feb. 2-7.
O'MEARS, Gliding: Proctor's, Newark, 26-31; Fifth Ave., N.Y.C., Feb. 2-7.
"ON School Playground": Poli's, Worcester, Feb. 2-7.
ONRA, Belle: Fifth Ave., N. Y.C., 26-31.
O'NEAL and Walmley: Poli's, New Haven, 26-31; Poli's, Scranton, Feb. 27.
O'NEIL Nance: Orph., Sacramento; Orph., Stockton, 22-24; Orph., Oakland, 25-31.
ORFORD'S Elephants: Temple, Detroit; Temple, Rochester, 26-31; Grand, Pittsburgh, Feb. 2-7.
PAGE, Helen, Co.: Proctor's, Newark, 26-31.
PANTZER Duo: Orph., Spokane; Orph., Seattle, 25-31.
PARRY, Charlotte, Co.: Orph., St. Paul; Orph., Duluth, 25-31.
PAULHAM Team: Lyric, Richmond, Va., 26-31; Keith's, Wash., Feb. 2-7.
PAULI and Boyne: Grand, Albany.
PEEN, Wm.: Keith's, Phila.
PEERS, The: Grand, Albany, Feb. 2-7.
PEREZ, Four: Orph., 'Frisco, 25-31.
PERRY, Albert: Poli's, New Haven; Keith's, Boston, 26-31; Poli's, Hartford, Feb. 2-7.
PETROVA, Olga: Keith's, Columbus; Keith's, Phila., 26-31; Keith's, Wash., Feb. 2-7.
PHILLIPS and White: Orph., Spokane; Orph., Seattle, 25-31.
POLLARD: Keith's, Phila., Feb. 2-7.
POLLOCK, Milton, Co.: Lyric, Birmingham; Forsyth, Atlanta, 26-31.
"POSCH Party": Keith's, Phila.; Grand, Albany, Feb. 2-7.
POSLI'S Dogs: Keith's, Prov.; Garrick, Wilmington, 26-31; Keith's, Phila., Feb. 2-7.
PREVOST and Brown: Orph., Harrisburg, Pa.
PRUITT, Bill: Orph., Kansas City, 18-21.
"PURPLE Lady": National, Boston.
RAH, Rah, Rah: Grand, Albany.
RAMSDELL Three: Temple, Hamilton, Can., 26-31; Orph., Montreal, Feb. 2-7.
RANDALL, Joe: Alhambra, N.Y.C.; Union Sq., N.Y.C., Feb. 2-7.
RANF, Claud: Orph., New Orleans, 25-31.
RAVENSCROFT, Charlotte: Orph., New Orleans.
RAY and Hilliard: Orph., Memphis, 25-31.
RAY, Jed and Ed.: Shubert's, Utica, N. Y., 26-31.
RAYMOND and Bain: Poli's, Worcester, 26-31; Victoria, N.Y.C., Feb. 2-7.
RAYMOND and Caverly: Keith's, Phila., Feb. 2-7.
RAYNO'S Dogs: Colonial, N. Y.C.
REDFORD and Winchester: Orph., New Orleans, 26-31.
REDHEADS, Lasky's: Alhambra, N.Y.C.; Keith's, Phila., 26-31.
REED Bros.: Poli's, Scranton; Orph., Wilkes-Barre, 26-31.
REISNER and Gores: Keith's, Louisville; Temple, Detroit, 26-31; Temple, Rochester, 2-7.
REMINGTON and Picks: Alhambra, N.Y.C., 26-31.
RENO, Geo. B., Co.: Victoria, N.Y.C.; Grand, Syracuse, 26-31; Proctor's, Newark, Feb. 2-7.
RENTO, Prince, Co.: Fifth Ave., N.Y.C., Feb. 2-7.
"REST Cure": Lyric, Richmond, 26-31.
RESUAS, Four: Columbia, St. Louis, 25-31.
REYNARD, Ed.: Dominion, Ottawa, Can.; Orph., Montreal, 26-31; Colonial, Erie, Pa., Feb. 2-7.
RHEINOLD, Bernard, Co.: Shea's, Buffalo; Shea's, Toronto, Can., 26-31; Orph., Montreal, Feb. 2-7.
RICE, Andy: Lyric, Richmond, 26-31.
RICE and Cohen: Keith's, Phila., 26-31; Keith's, Wash., Feb. 2-7.
RICE, Sully and Scott: Orph., Omaha; Orph., Memphis, 25-31.
RICHARDS and Kyle: Maryland, Balto., Feb. 2-7.
RICHARDS, Chris: Temple, Rochester; Keith's, Phila., 26-31; Maryland, Balto., Feb. 2-7.
RIGOLETTO Brothers: Colonial, N.Y.C.; Orph., B'klyn, 26-31; Alhambra, N.Y.C., Feb. 2-7.
RIVES, Shirley, Co.: Orph., St. Paul, 25-31.
ROACH and McCurdy: Keith's, Prov.; Union Sq., N.Y.C., 26-31.
ROBERTA and Verera: Orph., Oakland; Orph., Sacramento, 25-28; Orph., Stockton, 29-31.
ROBERTS, Hans: Orph., Spokane, 25-31.
ROBERTS, Theodore: Maj., Milwaukee, 25-31.
ROGERS, Will: Orph., B'klyn; Alhambra, N.Y.C., 26-31.
ROSA and Marcella: Orph., Memphis, 25-31.
ROSAIRS, The: Keith's, Wash.; Maryland, Balto., 26-31; Hippo., Cleveland, Feb. 2-7.
ROSHANARA: Maj., Milwaukee, 25-31.
ROSINE, Carl, Co.: Lyric, Birmingham, 26-31; Forsythe, Atlanta, Feb. 2-7.
ROSS, Clark: Empress, Chgo., Feb. 1-7.
ROWLAND, Travers and Co.: Proctor's, Newark.
ROYE, Ruth: Orph., Sioux City; Orph., Des Moines, 25-31.
RUEGGER, Elsie; Orph., New Orleans; Forsythe, Atlanta, Feb. 2-7.
RUGGLES, Helen: Orph., Duluth, 25-31.
RYAN and Lee: Colonial, N. Y.C.; Keith's, Wash., 26-31; Orph., B'klyn, Feb. 2-7.
SAHARET: Maj., Milwaukee; Hipp., Cleveland, 26-31; Keith's, Cinti., Feb. 2-7.
SALE, Chick: Orph., Spokane; Orph., Seattle, 25-31.
SAMARINS, Six: Orph., Salt Lake City, Utah, 25-31.
SAMAROFF and Sonia: Poli's, Springfield, Mass., 26-31; Poli's, Scranton, Pa., Feb. 2-7.
SAMPSEL and Reilly: Maryland, Balto., Feb. 2-7.
SANSONE and Delilah: Grand, Syracuse; Orph., Easton, Pa., Feb. 2-4; Orph., Allentown, 5-7.
SCHEFF, Fritzi: Orph., Kansas City; Orph., Omaha, 25-31.
SCHIAVONI Troupe: Bronx, N.Y.C.
SCHRINER and Richards: Orph., Salt Lake City, 25-31.
SCHOOLER and Dickinson: Poli's, Scranton, Pa., Feb. 2-7.
SCOTT and Keane: Orph., Sioux City; Orph., Des Moines, 25-31.
SEARS, Zelda, Co.: Union Sq., N.Y.C.
SEYMOUR Family: Shea's, Buffalo; Shea's, Toronto, Can., 26-31.
SHARP and Turek: Orph., 'Frisco; Orph., Oakland, 25-31.
SHAW, Lillian: Orph., Montreal.
SHAWS, Aerial: Bronx, N.Y. C.
SHERMAN, Van and Hyman: Keith's, Toledo; Garrick, Wilmington, Del., Feb. 2-4.
SHIRLEY, Eva: Colonial, Erie, Pa.; Grand, Syracuse, 26-31; Hipp., Cleveland, Feb. 2-7.
SHOWALTER, Edna: Orph., 'Frisco, 18-21.
SIDNEY and Townley: Grand, Pittsburgh, Feb. 2-7.
SIMMS, Willard: Victoria, N. Y.C., 26-31.
SLEMONS, Fredrika: Poli's, Scranton, 26-31; Bronx, N.Y. C., Feb. 2-7.
SLOAN Blanche: Colonial, Norfolk, 26-31.
SMALL, John, Co.: Orph., New Orleans, 25-31.
SMALLEY, Ralph: Orph., St. Paul.
SMITH and Madison Co.: Fifth Ave., N.Y.C.
SMITH, Cook and Brandon: Orph., 'Frisco, 25-31.
SPRAGUE and McNeece: Poli's, Scranton, 26-31; Proctor's, Newark, Feb. 2-7.
STAFFORD, Hayward, Co.: Alhambra, N.Y.C.
STANLEY, Stan, Trio: Orph., Montreal; Poli's, Hartford, 26-31; Poli's, Springfield, Feb. 2-7.
STANLEYS, The: Grand, Albany.
STEPP, Goodrich and King: Victoria, N.Y.C.
STEVENS, Edwin, Co.: Bronx, N.Y.C.; Bushwick, B'klyn, 26-31; Keith's, Boston, Feb. 2-7.
STEVENS, Leona; Keith's, Lowell; Keith's, Boston, 26-31.
STORY, Belle: Shea's, Toronto; Maryland, Balto., 26-31.
STONE and Kalisz: Poli's, Worcester; Keith's, Prov., 26-31; Bushwick, B'klyn, Feb. 2-7.
STROUD Trio: Orph., Birmingham, 26-31.
STUART and Keeler: Keith's, Wash.
SULLIVAN, Arthur, Co.: Grand, Syracuse; Keith's, Toledo, 26-31; Hipp., Cleveland, Feb. 2-7.
SULLY Five: Orph., Sacramento; Orph., Stockton, 22-24; Orph., Los Angeles, 25-31.
SURATT, Valeska, Co.: Keith's, Indianapolis; Keith's, Cinti., 26-31; Hipp., Cleveland, Feb. 2-7.
SUTTON, McIntyre and Sutton: Keith's, Louisville; Grand, Pittsburgh, 26-31; Hipp., Cleveland, Feb. 2-7.
SWAN and Bambard: Orph., Birmingham, 26-31.
SWAIN-Ostman Trio: Poli's, Hartford, 26-31; Poli's, New Haven, Feb. 2-7.
SWOR and Mack Co.: Orph., Sioux City; Majestic, Chgo., 25-31.
SYLPHIDES, Four: Grand, Pittsburgh.
TABORS, The: Orph., Duluth; Orph., Winnipeg, 25-31.
TANNIN, Julius: Colonial, Norfolk, 26-31; Hipp., Cleveland, Feb. 2-7.
TAYLOR, Eva: Sherman Grand, Calgary, 21, 22; Empress, Edmonton, 23, 24.
"TELEPHONE Tangle": Keith's, Prov., Feb. 2-7.
TEMPEST, Florence, Co.: Bronx, N.Y.C., Feb. 2-7.
TERRY, A. and G.: Poli's, Scranton; Keith's, Phila., 26-31; Garrick, Wilmington, Del., Feb. 2-4.
TERRY, Maggie: Orph., B'klyn.
THIESSEN'S Dogs: Orph., Jacksonville, 26-31; Lyric, Birmingham, Feb. 2-7.
TINA, Mme.: Keith's, Indianapolis, Feb. 2-7.
THORNTON, James and Bonnie: Orph., Winnipeg; Orph., Regina, 26, 27; Sherman Grand, Calgary, 28, 29; Empire, Edmonton, 30, 31.
TIGHE, Harry, Co.: Hipp., Cleveland.
"TITANIC Disaster": Keith's, Columbus.
TOMBOYS, Two: Colonial, N. Y.C.; Orph., B'klyn, 26-31; Alhambra, N.Y.C., Feb. 2-7.
TOONEY and Norman: Keith's, Louisville, 26-31.
TOPEK, Geo., Co.: National, Boston, 26-31.
TORCAT'S Roosters: Fifth Ave., N.Y.C., 26-31.
"TRAINED Nurses": Orph., B'klyn; Keith's, Phila., Feb. 2-7.
TROVATO: Shea's, Toronto, Can.; Orph., Montreal, 26-31; Dominion, Ottawa, Feb. 2-7.
TUCKER, Sophie: Lyric, Birmingham.
TUXANO Brothers: Orph., Jacksonville, Fla., Feb. 2-7.
TYPES, Three: Colonial, N.Y. C.; Orph., B'klyn, 26-31; Victoria, N.Y.C., Feb. 2-7.
TYRON'S Dogs: Orph., Des Moines, 25-31.
USHER, Claude and Fannie: Orph., Portland, Ore.
VAGRANTS, Three: The; Colonial, Erie, Pa., Feb. 2-7.
VALMONT and Harmon: Orph., Seattle; Orph., Portland, 25-31.
VAN and Schenck: Keith's, Boston; Shubert's, Utica, N. Y., 26-31; Victoria, N.Y.C., Feb. 2-7.
VAN and Pierce: Orph., Birmingham; Orph., Knoxville, 26-31.
VAN, Billy B., Co.: Orph., Los Angeles, 18-21.
VAN Brothers: Lyric, Birmingham; Lyric, Richmond, Va., 26-31; Poli's, Hartford, Feb. 2-7.
VAN, Charles and Fannie: Victoria, N.Y.C.; Grand, Syracuse, 26-31; Shea's, Buffalo, Feb. 2-7.
VAN BRUNT, Walter: Forsythe, Atlanta; Orph., Jacksonville, 26-31; Lyric, Richmond, Feb. 2-7.
VANDINOFF and Louie: Poli's, Springfield, 26-31; Poli's, Hartford, Feb. 2-7.
VERIGRAPH: Co. 1: Keith's, Toledo, 26-31; Columbia, Grand Rapids, Mich., Feb. 2-7.
VERIGRAPH: Co. 2: Maryland, Balto., Feb. 2-7.
VINTON and Buster: Fifth Ave., N.Y.C.; Maryland, Balto., 26-31.
VIOLINSKY: Colonial, N.Y.C., 26-31; Keith's, Prov., Feb. 2-7.
VIVIANS, The: Shea's, Buffalo; Shea's, Toronto, 26-31; Fifth Ave., N.Y.C., Feb. 2-7.
VOLANT: Maryland, Balto.
VON Tilzer, Al.: Orph., 'Frisco; Orph., Oakland, 25-31.
WAKEFIELD, Willa Holt: Orph., Portland, Ore.
WAHLMAN and Abrams: Victoria, N.Y.C.
WALSH, Blanche, Co.: Maj., Milwaukee.
WARAM and Co.: Orph., Harrisburg, Pa., Feb. 2-7.
WARNER, Genevieve, Co.: Fifth Ave., N.Y.C., 26-31.
WARD and Culles: Bushwick, B'klyn; Poli's, Springfield, 26-31; Poli's, Hartford, Feb. 2-7.
WARD and Weber: Colonial, N. Y.C.
WARREN and Brockway: Orph., Birmingham, Ala., Feb. 2-7.
WARREN and Connelly: Maj., Milwaukee; Colonial, Erie, Pa., Feb. 2-7.
WATSON and Santos: Keith's, Indianapolis, Feb. 2-7.
WEBER, Chas.: Grand, Albany.
WEIS Troupe: Temple, Rochester.
WELCH, Joe: Orph., Kansas City, 25-31.
WENTWORTH, Vesta and Teddy: Grand, Pittsburgh.
WEST, Mae: Montreal; Victoria, N.Y.C., 26-31; Colonial, Norfolk, Feb. 2-7.
WESTON, William: Keith's, Columbus; Keith's, Toledo, 26-31.
WHEELER, Bert, and Co.: Shea's, Toronto; Temple, Hamilton, Can., 26-31; Orph., Montreal, Feb. 2-7.
WHITE, Clayton, Co.: Columbia, St. Louis.
WHITE Hussars, Nine: Fifth Ave., N.Y.C.; Proctor's, Newark, 26-31; Grand, Syracuse, Feb. 2-7.
WHITEFIELD and Ireland: Orph., Omaha, 25-31.
WILKENS and Wilson: Orph., Richmond.
WILLIAMS and Wolfus: Grand, Syracuse; Shubert's, Utica, 26-31; Shea's, Buffalo, Feb. 2-7.
WILLIAMS, Bert: Colonial, N. Y.C.; Victoria, N.Y.C., 26-31; Fifth Ave., N.Y.C., Feb. 2-7.
WILLIARD and Bond: Bushwick, B'klyn, Feb. 2-7.
WILSON and Pierson: Orph., Oakland; Orph., Sacramento, 25-28; Orph., Stockton, 29-31.
WILSON, Chas. and A.: Union Sq., N.Y.C., 26-31.
WILSON, Doris, Co.: Palace, N.Y.C.; Keith's, Boston, 26-31; Alhambra, N.Y.C., Feb. 2-7.
WILSON, Grace; Dominion, Ottawa, Can., 26-31; Orph., Montreal, Feb. 2-7.
WILSON, Jack, Co.: Bushwick, B'klyn; Grand, Syracuse, 26-31; Keith's, Toledo, Feb. 2-7.
WINTERS, Winona: Keith's, Louisville, 26-31; Grand, Pittsburgh, Feb. 2-7.
"WOMAN, Pronoun": Maryland, Balto.; Poli's, Worcester, Feb. 2-7.
WOOD, Britt: Keith's, Lowell; Keith's, Prov., Feb. 2-7.
WOODRUFF, Henry, Co.: Orph., Winnipeg; Orph., Regina, 26, 27; Sherman Grand, Calgary, 28, 29; Empire, Edmonton, 30, 31.
WRIGHT and Dietrich: Columbia, St. Louis, 25-31.
WRIGHT, Cecilia: Palace, N. Y.C.
WYNN, Ed., Co.: Orph., Kansas City; Columbia, St. Louis, 25-31.
YAMAMATO, Prince: Bronx, N.Y.C., 26-31.
YAW, Allen Beach: Columbia, St. Louis.

NEIL KENYON

SCOTTISH COMEDY CHARACTERS

Resting this week owing to throat trouble

Next Week---Palace Theatre

American Tour under the direction of M. S. BENTHAM

Booked through WILL COLLINS & CO. London

CASTLES WITHDRAW

Mrs. Irene Castle's Health Will Not Permit Double Appearances—Kenyon at Palace

Although Mr. and Mrs. Vernon Castle were originally said to be booked for the Palace and Victoria for four weeks, the engagement was limited to a week. Mrs. Castle found the double appearances too severe a tax upon her strength, and, upon the advice of her physician, decided that a continuance of the engagement was impossible.

At the Palace next week, Neil Kenyon, the Scotch character entertainer, will headline the bill. Jesse Lasky's The Trained Nurses, Adele Ritchie, and Henry Lewis will also be on the programme.

NEIL KENYON RESTING THIS WEEK

Neil Kenyon, the Scotch character comedian, is resting this week, owing to trouble with his throat.

Mr. Kenyon will, however, resume his American tour as the headliner of the Palace Theater bill next week, giving New York audiences another opportunity to see his unusual Scottish character studies.

RIGOLETTO BROTHERS ARRIVE

The Rigoletto Brothers arrived last week on the storm-battered *Kronprinzessin Cecilie* and on Monday opened at the Colonial Theater.

The Rigoletto Brothers were booked for America by M. S. Bentham, through Will Collins.

LOUIS MANN BOOKED

Louis Mann has been given bookings in his condensed version of Elevating a Husband, seen recently at the Palace, and he headlines next week at the Alhambra.

DANCER ILL—TEAM DISBANDS

Owing to the illness of Helen McMahon in St. Paul, the team of McMahon, Diamond and Clemons has disbanded for the season.

Morris Diamond has joined the Bessie Clayton company in vaudeville.

VAUDEVILLE CLUB AFFILIATES

Articles of affiliation between the Vaudeville Comedy Club, with its 850 members, and the New York Press Club, with 700 members, has been signed.

The Press Club thought that it would be a move in the right direction to affiliate with a theatrical club. Several organizations were considered, the Vaudeville Comedy Club being finally selected.

The Press Club appointed Percy Howard, chairman of the Board of Directors, as a committee of one to confer with Francis Morey, secretary of the Vaudeville Club and named by the organization as representative in the meeting. The details were arranged and later ratified by the two organizations. The articles of affiliation carry visiting privileges to both clubs.

The Vaudeville Comedy Club will give a dinner to John Temple Graves, the president of the Press Club, in the near future.

The Vaudeville Comedy Club, under the new administration, has started out to bring about the return of the club to first principles and to protect original material. A committee from the club will work with committees from the other theatrical organizations in the city to this end.

Monthly meetings have been arranged, and the next will be held on Sunday, Jan. 26, at 5 P.M. At this meeting the matter of raising the dues will be discussed; it has been proposed to increase the dues to $25. At the meeting held two weeks ago the entire membership present voted in favor of raising the dues.

An initiation for new members has been arranged. An informal Clown Night will follow the initiations.

Ellen Beach Yaw is scoring on the Orpheum time in the West. Miss Yaw sings the Mad Scene from Lucia, as well as two numbers of her own composition.

DAINTY MARIE ABROAD

Aerial Artiste Booked for England by M. S. Bentham and Will Collins

Arrangements have been completed for the appearance of Dainty Marie, the daring gymnast and aerial artist, in the English music halls next Summer.

M. S. Bentham has, through Will Collins, booked Dainty Marie to play in London in June and July.

LASKY ACT TO OPEN

Producer Will Give New Haven Audience Glimpse of "The Beauties" Next Week

Jesse L. Lasky will produce his latest vaudeville offering, The Beauties, at Poli's Theater in New Haven on Monday.

Wilbur Mack and Nella Walker are featured. Mr. Mack has the role of a young art dealer who goes abroad to select a representative model from each European country. Miss Mack plays the part of a young woman stenographer who falls in love with the art dealer. Edna Mayo, Mortimer Weldon, and Arthur Klein will have prominent roles. Mr. Klein is cast for an eccentric Spaniard and Mr. Weldon will have the juvenile role.

The representative girls, chosen for their distinctive types of prettiness, are Carmen Granalda, Spain; Helen Wallace, England; Cecilia Archer-Burton, France; Anna Muller, Germany; Fanny Kidston, Russia; Doris Vernon, Sweden, and Billie Zabelle, Bulgaria.

NEW OFFERINGS

Blanche Bates in Barrie Playlet in Chicago—Zelda Sears in James Forbes's "Stung"

Blanche Bates made her initial vaudeville appearance on Monday at the Majestic in Chicago in Sir James Matthew Barrie's Half An Hour, the brief play presented by Grace George at the Lyceum. Later Miss Bates will play at the Palace in New York in the Barrie playlet.

Zelda Sears is this week appearing at the Union Square in a new sketch by James Forbes, called Stung. Miss Sears has been appearing in Edgar Allan Woolf's playlet, The Wardrobe Mistress, in vaudeville for some time.

AMERICANS SCORE IN REVUE

The hits of the Christmas revue, Hullo, Tango! at the London Hippodrome, seem to have been won by Ethel Levey, Isabell D'Armond, Frank Carter, and Shirley Kellogg. Harry Tate was very well received.

The London reviewers credit the American artists with scoring the successes of the revue. Miss Levey does an aeroplane specialty with Mr. Tate, sings "The Tango Girl" and "Peg o' My Heart." Miss Kellogg was accorded an enthusiastic welcome at her return to the London stage. The London *Era* says that Miss D'Armond "is decidedly good," and that "a great acquisition to the present company is Mr. Frank Carter, a wonderful dancer of acrobatic proclivities."

NATIVE INDIAN MUSIC NOVELTY

Harold A. Loring, who made a study of native Indian music under the direction of ex-President Theodore Roosevelt, is to appear in a sketch in vaudeville written by Winthrop B. Chamberlain, dramatic editor of the Minneapolis *Journal*. The offering is founded on material furnished by Mr. Loring, and will open on the Orpheum Circuit in the Spring.

HILL AND WHITAKER RETURN

Hill and Whitaker have returned from Australia and will soon be seen at the Palace. They are booked by the Pat Casey Agency to open on the Orpheum time in March.

Al Fields and Jack Lewis are playing Jones, Levick and Schaefer time.

B. F. KEITH'S CIRCUIT OF THEATRES
E. F. ALBEE - General Manager

THE ORPHEUM CIRCUIT OF THEATRES
MARTIN BECK, General Manager

United Booking Offices of America

(AGENCY)

ARTISTS and Acts of Every Description Suitable for Vaudeville Can Obtain Desirable Engagements in these Offices. You Can Book Direct by Addressing S. K. Hodgdon, Booking Manager of the United, and F. W. Vincent, Booking Manager of the Orpheum Circuit.

OFFICES:
B. F. KEITH'S PALACE THEATRE BUILDING - NEW YORK CITY

JOHN J. McNALLY, the well known playwright, author of the Rogers Brothers' series of successes; May Irwin's "The Widow Jones," "The Sunlight Tip," "The Country Sport," and forty other hits, has arranged to write short sketches which will be booked by the United Booking Offices. Artists desiring sketches and time for them in these theatres, address JOHN J. McNALLY, care the United Booking Offices, or at 770 Washington Street, Brookline, Mass.

JACK E. GARDNER

IN VAUDEVILLE

FRANK KEENAN

En Route Address Weber & Evans, Palace Theatre Building.

DIRECTS DANCE ANNEX

Gus Edwards Takes Charge of Palais de Danse at Winter Garden

Gus Edwards, the producer and song writer, took entire charge of the management of the Palais de Danse, at Fiftieth Street and Broadway, and part of the Winter Garden annex on Saturday evening.

Mr. Edwards will now devote his entire time to the interests of the Palais de Danse and to song writing. He has already organized a tango club, which will meet every Sunday night in the Persian room of the Palais.

Mr. Edwards has been planning for several weeks to produce an act to be called The School Boys' and Girls' Song Revue. At present the arrangements are still hanging fire.

IN "DAD'S GAL"

Iris Hawkins Opens in New Playlet at Mount Vernon, Booked by Alf Wilton

Iris Hawkins, who played the title-role in Hop o' My Thumb during its run at the Manhattan Opera House, is breaking in her new vaudeville playlet, Dad's Gal, at Mt. Vernon this week.

Dad's Gal is the work of R. Hope Lumley and H. H. Van Loan and has a Western locale. Alf Wilton has personal direction of the playlet.

NEW ACT FOR MILT COLLINS

Milt Collins has been so well received in his monologue this season that Aaron Hoffman is now preparing a new act for him along the same lines for next season.

TROVATO IN ENGLISH HALLS

Trovato is to play the English music halls, arrangements having been made by M. S. Bentham.

Trovato will open at the London Empire.

ADELE ROWLAND IN PLAYLET

Adele Rowland, last in the musical comedy, A Trip to Washington, made her vaudeville bow at the Majestic in Chicago last week in Joseph Medill Patterson's The Sell-Out, a dramatic offering.

COMING HEADLINERS

Week of Jan. 26.—Palace: Neil Kenyon; Fifth Avenue: Robert T. Haines and company; Colonial, Trixie Friganza, *The Darling of Paris*, Victor Moore and company; Alhambra: Louis Mann and company, Minnie Dupree and company, Connolly and Wenrich; Bronx: Maggie Cline, Six Kirksmith Sisters; Union Square: Bison City Four; Victoria: Bert Williams, Sallie Fisher; Bushwick: Edwin Stevens and company, *Myrtle Clayton*, Cross and Josephine, Louise Galloway and company; Orpheum: Lydia Barry, Liane Carrera.

Week of Feb. 2.—Colonial: Dainty Marie, *Arcadia*; Fifth Avenue: Bert Williams, Gliding O'Mearas; Union Square: Grace De Mar; Alhambra: Liane Carrera, Rigoletto Brothers, Eva Davenport and company; Bronx: Florence Tempest and company; Victoria: Laddie Cliff, Neil Kenyon, Neil McKinley; Bushwick: Stone and Kalles; Orpheum: Trixie Friganza, Sallie Fisher.

LITTELL McCLUNG

Grand Opera House Building CHICAGO

Sketches and Monologues

For Vaudeville or the Entertainment Platform. The Live Sort Written in the Live Way.

JAMES MADISON
VAUDEVILLE AUTHOR.
1493 BROADWAY, NEW YORK (Room 417.)

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RIGOLETTO BROS.
World's Most Versatile Artists.

LYDIA BARRY, Dainty Singing Comedienne.

THREE TYPES, Lasky's Three Prize Beauties.

MRS. GENE HUGHES & CO.

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WARD & WEBER | RAYNO'S DOGS

PALACE Broadway and 47th Street. Management of Mr. FRANK THOMPSON

The World's Most Beautiful Playhouse

Smoking Permitted in Balcony

THE NEW PRICES

Daily Matinees—25c., 50c. and best seats 75c. Evenings—25c., 50c., 75c. and entire lower floor $1.

FINEST IN THE WORLD

and

10—ALL STAR ACTS—10

BROOKLYN LIKES NEIL KENYON

BROOKLYN, Jan. 20.—Ethel Jackson, the original Merry Widow, made her debut to Brooklyn vaudeville patrons at Keith's Orpheum Theater, Jan. 12-17. In fact, it was her first appearance in vaudeville. She created a pleasing impression with her song numbers, which included "Villa." Neil Kenyon scored a decided triumph, as did Woman Proposes, Paul Armstrong's latest skit. Cross and Josephine, Milt Collins, Will Oakland and company, and Paul Gordon and Ame Rica were on the bill.

Capacity houses greeted the midwinter carnival at Keith's Bushwick Theater. The monster programme was topped by Lasky's The Redheads, while Doris Wilson and company, Lydia Barry, John C. Rice and Sally Cohen, Joe Keno and Rose Green, Deiro, John and Mae Burke, Ernie and Ernie, and Rafayette's dogs were among the well-known entertainers. Prince Lia Mon Kim, the noted Chinese tenor, was a pleasant novelty. He created a sensation with his Occidental ragtime melody sung in his native tongue.

J. LEROY DAVE.

Albert Von Tilzer is playing on the Orpheum time, offering his own songs, assisted by Dorothy Nord.

MOTION PICTURES

PHOTOPLAYERS' ELECTION

Los Angeles Organization Re-elects Officers at Enthusiastic Meeting

LOS ANGELES (*Special*).—At the annual meeting last Saturday night, a meeting that broke all records for enthusiasm, the Photoplayers unanimously re-elected their officers, as follows: President, Fred Mace; first vice-president, Arthur Mackley; second vice-president, Joe De Grasse; secretary-treasurer, Henry W. Otto; sergeant-at-arms, Dr. L. H. Mace. Printed ballots were ignored and formal procedure thrown to the winds in the wonderful manifestation of harmony incidental to the election of officers.

Spirited balloting for the board of control election resulted in the following excellent selections: John O'Brien, Dell Henderson, Bertram Bracken, Carlyle Blackwell, Al. Filson, Douglas Gerrard, Thomas Nash, Herbel Myall, and Robert Leonard. Queenly Kathlyn Williams, of the Selig Company, was selected to lead the grand march, at the Photoplayers' annual ball, with President Mace.

W. E. WING.

LAST CONVENTION CALL

Nearing Date of Ohio Convention, Which Promises Record-Breaking Attendance

The last call is out for the Ohio Exhibitors' League convention. From the outlook at present the convention is certain to be a record-breaking one, both as regards attendance and the spirit of those present. "Harmony" is to be the keynote of the gathering, it being planned to have a real "get-together" session at which some definite action for the exhibitor's interest may be accomplished.

The convention will be practically a four-day meeting, as the National Executive Committee will meet at the Hotel Sinton next Monday. On Tuesday morning the convention proper will open, and close with a big ball on Thursday evening. A successor will be elected for J. J. Rieder, national treasurer, who recently resigned.

A motion picture will be taken of the visitors Tuesday, and be complete and put on the screen Wednesday evening.

SUES TO OUST SLAVE FILM

Hammerstein Wants Republic Theater to Stick to Costly Drama—Another Film Causes Indictments

Every slave film has a little war all its own. One of the "white slave" films being shown at Hammerstein's Theater was stopped last week by a magistrate, three persons connected with another were indicted by the Grand Jury, and Oscar Hammerstein, through the Hammerstein Opera Company, brought suit to oust a third from the Republic Theater, which he leases to David Belasco.

Since the closing of The Temperamental Journey the Republic Theater has been devoted to showing The Traffic in Souls. The theater is owned by the Hammerstein Opera Company and leased to David Belasco. Mr. Hammerstein says that the theater is leased at a low rental because of a clause by which the owners secure a commission on the gross receipts. These range pretty high when dramatic attractions at $2.50 prices are offered, but the owners complain that there is no money for them in photoplays at twenty-five-cent prices. No decision has been granted on the application of the owners for an injunction against the films.

Nine persons had originally been arrested in connection with the exhibition of The Inside of the White Slave Traffic. The Grand Jury last week, after an investigation which included the viewing of the film, brought in an indictment against three of those accused. The Grand Jury dismissed the case against six of those accused, holding the indictment against three. They were Samuel H. London, the writer and alleged producer of the play; John J. Henry, said to be the manager of the film company, and Harry C. Bohm, manager of the Bijou Theater.

Chief Magistrate McAdoo characterized as "gross, immoral and raw" the film A Victim of Sin, which was shown for a few days at Hammerstein's Victoria Theater. The management withdrew the film on the threat from the magistrate to take vigorous action if it was shown. John Hughes, who is said to be handling the exhibition of the film, says that he will fight the case. A Victim of Sin is said to be along the lines of the play Damaged Goods.

FIRST K. AND E. FILM

Theodore Kremer's The Fatal Wedding Adapted to Films by Klaw and Erlanger

Klaw and Erlanger this week released the first of their photoplays, which have been in preparation at the Biograph studios for over half a year. Theodore Kremer's famous success, The Fatal Wedding, has been chosen by the theatrical magnates as their initial offering. At the Palace Theater the film is shown as a special feature afternoon and evening, in addition to the usual photoplay to close the performance.

It is said that Klaw and Erlanger have over forty photoplays completed, which will follow the release of The Fatal Wedding. These comprise film adaptations of some of the best known comedies and dramas of the past decade.

CLASSICS MODERNIZED

Selig Company Has Novel Series of Films in Preparation for Release

The classics in a modern dress is the best description possible for the new Selig series just completed by Gilson Willets. The scenes of the stories lay up and down the coast of California, but classical stories applied to modern conditions are the subjects of the pictures. The titles of the plays are The Story of Venus, The Story of Cupid, and The Story of Diana.

An interesting point concerning these pictures is the fact that, though the stories are centuries old, they are basically the same that we are receiving from day to day from modern writers.

SHOW FOR SCHOOL CHILDREN

Dr. William Maxwell, New York City Superintendent of Schools, announces his approval of the plan for the city to give motion picture shows for the school children. The plan has been tried out successfully by the Educational Alliance in some sections of the city, an admission price of three cents being charged. Educational pictures, interspersed with carefully chosen dramas and comedies, comprise the programme.

HARDEE KIRKLAND AT LIBERTY

Hardee Kirkland, who has been prominent as a director for the Vitagraph and for close to two years with the Selig Company, is resting at the Photoplayers Club, Los Angeles, while considering several offers for new connections. Mr. Kirkland has had unusual success as a film director since entering the picture ranks from the legitimate, where his work was well known.

AL LICHTMAN TRAVELING

Al. Lichtman, sales manager of the Famous Players Film Company, has started on a trip across the country to confer with the various exchanges affiliated with the Famous Players on certain plans contemplated by that concern. Nothing can be ascertained regarding these plans, but they are said to promise something "sensational."

VITAGRAPH OPENS ADDITIONAL BROOKLYN STUDIO

The birthday of President William T. Rock, of the Vitagraph Company of America, which occurs on December 31, was this year celebrated in an unusual manner by the opening of the new addition to the Brooklyn studio. In the photograph herewith President Rock is seen near the center of the first row; on his left is seen Albert E. Smith, the treasurer and business manager, and on his right, J. Stuart Blackton, the vice-president. Gathered with them you will readily discern the heads of the various departments, together with the well-known "life portrayers."

The new studio offers unusual advantages for the production of the big "Broadway Star Features" planned by the Vitagraph Company for the coming year. The addition is entirely glass inclosed, and is forty feet high, fifty feet wide and two hundred feet in length. It is a concrete and iron structure supporting the glass sides, ends and top. In addition to this studio, a two-story building has just been completed for factory purposes and dressing-rooms. The basement of this building is occupied by the negative vaults; the first floor comprises property-rooms and dressings-rooms for the ladies. The second story is fitted up for upholstering and modiste's departments, adjoining which are several more dressing-rooms. These dressing-rooms, the Vitagraph players tell us, are the last word in comfort and convenience.

In the studio itself every known modern improvement to facilitate the production of pictures has been installed. But even with these increased accommodations there is much more space needed for the housing of the Vitagraph interests. Already plans are being laid for the erection of another building on the north side of the "yard," for the installing of the increased mechanical departments and for the convenience of the official and executive departments.

Another late addition to the Vitagraph Brooklyn plant is the outdoor stage, which has been erected on the square opposite East Fifteenth Street. Here are immense tanks and huge drops that afford every facility for the taking of big feature pictures. There are at present ten directors working at the Brooklyn plant, and they welcome the increased facilities with delight, as the call for "Life Portrayals" has during the past year pushed the old studio, large as it was, to its limit.

The possibilities of this outdoor stage were recently tested to the limit in the staging of a costume feature drama. A back drop eighty feet long and forty feet high was painted for the scene, after which the Vitagraph force of carpenters spent days building the castle and other details that when completed made the scene seem unusually like the real thing. To top off the effect of beauty, a fountain was erected in the foreground. The story called for the destruction of this castle by fire, which gives an idea of the demands made upon the stage and the facilities offered the Vitagraph directors when they start to work on the new Vitagraph Broadway Star features, to be given their first showing at the Vitagraph Theater, Forty-fourth Street and Broadway. The opening date for the theater has now been announced as Feb. 9. The attraction will probably be the film adaptation of Hal Caine's The Christian. A score of strong features are in preparation for the Broadway playhouse.

AT THE OPENING OF THE ADDITIONAL STUDIO TO THE VITAGRAPH PLANT, BROOKLYN, N. Y.

COMMENT AND SUGGESTION

A VIEW OF THE KALEM STUDIO AT JACKSONVILLE, FLA.
Director Robert Vignola May Be Seen Half-Way Up the Ladder. To the Right, Harry Mailiarde and Alice Hollister.

CRITICIZING the exhibitor is a favorite practise with those whose interests are at the other end of the film game. All seasons are open seasons for a shot at the exhibitor, when you have no one else to blame for various evils, hit the exhibitor. Pictures are poor because directors are poor; directors are poor because they are pampering the exhibitors who are aiming only at the lowest tastes of their patrons. Posters are poor because the manufacturers are bending to the will of "low-brow" exhibitors. And so it goes. True it is that the exhibitors have made and are making many mistakes. But the exhibitor is the man whose hand grasps that of the patron; his acts must meet the wishes of that patron day in and day out. Perhaps it might be well then to sum up the charge against the exhibitor and put in a brief for the defense.

* * * *

Take the question of posters, for instance. I know an exhibitor whose theater front is an eyesore; posters are hung out at all sorts of angles in the arch of his lobby, fighting for space with streamers; it is a hideous combination of colors that fairly shriek. Next door to this theater is another motion picture house running neck and neck in the matter of distorted display. Within a five-block radius there are any number of similarly dressed theater fronts. You may take this exhibitor to task when your eyes first meet his lobby. I did. He won't argue with you, but just asks you to stand on the sidewalk in front of the theater for a half-hour during the busy period of the day. The throngs that pass up and down are of the mixed nationalities common to New York's cheaper sections. They have no fear of being conspicuous as they stop in front of the theater and look over the posters. Some seem to devour every one, then pass on to the theater adjoining and examine the display, much as women shoppers pass from window to window of the department stores before entering. Others seem to see a poster that strikes their fancy at the first glance and then step to the cashier's window. A few, we notice, pass by both theaters and stroll on, only to return some ten minutes later apparently having reached a decision. Scarcely three out of ten appear to have preference for either of the theaters strong enough to impel them to enter without a preliminary examination of the posters. These theaters, these neighborhoods, are the exceptions, yet they are exceptions strong enough in numbers to make a rule of their own. This exhibitor has found that his posters are a show in themselves. They must quicken the blood of the possible patron, allure him. This exhibitor shrugs his shoulders at criticism. "Business is business," he says, "I must have strong titles, I must have plenty of posters, I must have action in the posters. If they are not artistic that is not my fault. Last week I bought a small theater uptown, in a middle-class residence district. Come up there after I open and you'll see the kind of lobby display you want. There it is a necessity; down here I might just as well close my doors."

* * * *

So it is all along the line. In the matter of stories, slapstick comedies, melodramas, etc., let's be a little light on the exhibitor. If he is successful he is meeting with the desires of his patrons; if he is not answering those wishes he will not remain an exhibitor for long. The need is differentiation. The public is just awakening to the fact that there are cheap pictures and quality pictures, that there are picture theaters and "movies," manufacturers with millions and their reputations to safeguard, manufacturers with a shoestring and an alias. Producers should polish their spectacles and get a better view of where the dividing line runs in the patrons. Just as there are patrons and other patrons, pictures and pictures, there should be posters and other posters. And, so long as he takes no unfair advantage over his fellow exhibitors, is honest throughout, count that exhibitor a good showman who pleases his public, even if he paints the house red, white, and blue in order to do it.

THE FILM MAN.

VISUALIZING A SCENARIO

THE art of visualizing a scenario may be cultivated to a great extent. There is danger, however, in selecting puppets and miniature scenes to assist you in this task, for the mechanical work necessary to set a scene, together with the awkwardness and immobility of the manikins, deadens the imagination to the finer points.

Then again: A single-reel photoplay often contains as many as twenty different scenes. It would be absolutely out of the question for you to set up so many—some merely for a "flash." Unless you can cultivate the faculty of seeing mentally, all the outside, mechanical contrivances will avail but little.

I suggest the following method of acquiring the requisite skill. Take a book filled with pictures that suggest action. Gaze at one a moment, then close the book and see if you can place the scene on a blank wall in front of you. Jot down as many of the salient points in your mental picture as possible. Then, after you have completed your list, refer to the original picture and see how accurately you have transferred the scene.

When you have mastered the preliminary work of transcription, go one step further. Breathe mental life into your characters; make them move. As an example, take the following picture. There are three characters in it: an old man, with hat and coat on, standing at the door; a young man and woman, dressed for the house, standing at a table laden with Christmas cheer. The younger man is addressing the elder, his arm outstretched and a warm smile of welcome on his lips. That is the actual scene. What happens next? Make the picture mobile; give a significance to the attitudes and appearance of each character.

The illustrations of stirring short stories are excellent material for such practise. After you have read, in the manner suggested, the story from the pictures, read the actual story and compare it with the one you created. As the stirring parts of the story are generally illustrated, the nature of the drawings admirably stimulates a sluggish imagination.

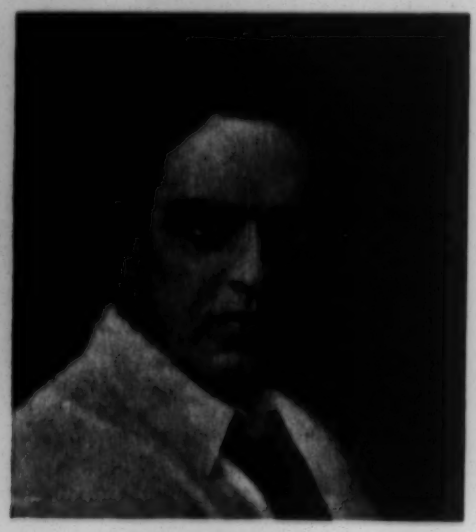
There is another step: You have learned to transfer actual scenes accurately, and to create from them a story of your own. Next, learn to create pictures from cold type, which is the goal you are seeking—to visualize your scenarios. This may best be done by reversing the preceding process. Take a tale that is profusely illustrated, secrete the pictures, and read the story. Then, review those parts that the artist has selected for illustration—you will generally find the title in the form of a quotation—and create a picture from the words. After you have done this, compare your mental picture minutely with the artist's and analyze both, pro and con.

A by-product of this training is the fund of new material that you will unconsciously glean and store up for future use. The physiognomies and attitudes of your characters will be varied; the "business" in your scene scenario will be vastly improved.

The following suggestion may be of benefit to some in the preliminary part of the work, for it assists them to concentrate their minds. If you live in a place where the traffic is heavy and are fortunate enough to possess a large mirror, place the mirror facing the window, and, looking into it as you would at a photoplay screen, you will have a motion picture of your own, for into this limited space will come the passers-by outside, together with the great variety of vehicles, etc.

By limiting yourself to the space of the mirror, you will not be tempted to gaze the length of the street and become confused by the hodge-podge of human action. Story after story will come to you from these kaleidoscopic, shifting scenes. The method is an admirable tonic for a worn-out creative system.

ALBERT C. SPROUL.



RICHARD C. TRAVERS,
Leading Man with the Essanay Players.

JANE FEARNLEY,
A Recent Addition to the Vitagraph Players.

HAPPENINGS ON THE COAST

Use Films to Boost California—Selig Starts Northwest Series—Other News Notes

LOS ANGELES (*Special*). — The 700,000 Booster Club of Southern California has turned to the film and screen for aid in telling the wonders of the Sunshine State. A seven-reel picture showing California's remarkable as well as interesting scenic spots, mountains, boulevards, ocean promenades, palatial residences, cities and valleys, has been prepared. It now is playing a two-weeks' engagement at the leading theater here, the funds to go into the treasury for other boosting. Production of the film represents two years' labor on the part of Fred L. Boruff. It will be shown in chief cities of the United States, after which it will be taken on a European tour. The industrial advantages of the State as well as views from Point Loma, at San Diego, to the Golden Gate, are shown. It is expected the exhibition of the film will mark an epoch in the State's development.

W. N. Selig is stirring up another big series of film plays here. This time the dramas will occur along the frozen trails of the great Northwest, each film being a complete story. Incidentally the films will further testify to the diversity of climate and scenery the long State of California affords, as all these snow locations are at hand for Director Colin Compbell in the elevations near Truckee. Six stories of the Northwest mounted police, from stories written by James Oliver Curwood, will be filmed, and a few of Gilbert Parker's books will receive stirring treatment.

Manager Rollin S. Sturgeon, of the Western Vitagraph, has been called upon for a five-reel production to fit into the new service of the General Film. He is at work on the big story, the title of which is not announced.

Samson, having grown his hair to a sufficient length, after the experience with Delilah, wrecked the temple successfully this week, out at the Universal. There were fifteen pillars in the structure of Dagon, but the Samson which Director J. Farrell Macdonald selected, was in condition and wrecked the place. The crash into a pit 200 feet deep was very spectacular.

Wilfred Lucas has established a company in the old Powers studio on Gordon Street, Hollywood, where he will turn out plays for the International Feature Company. Jeanie MacPherson is playing lead. Bess Meredyth is another member. Lucas, who will play as well as direct, will put on a three-reel picture twice a month. The Trap is the title of the initial offering. Miss MacPherson is the authoress.

Charles French has occupied the Norbig studio, where he will put on Westerns for Pathe, each production being three reels. Tom Foreman and Myrtle Vane are leads. The studio is in Edendale, near Selig's.

Allen Dwan, of the Universal, has completed Richelieu, after delays and much effort. The final results compose six full reels.

Marshall Nielan, the well-known comedian and film actor, is in complete charge of the Kalem comedy company here. He has moved the studio from Santa Monica to Fleming Street, near Hollywood, sharing the new grounds with Blackwell, of Kalem dramas. Nielan has Ruth Roland, "Pat" Brennan and a big company of players at his command.

A little sample of the wrong system in building up patronage was afforded in San Jose a few days ago. The management of Theater de Luxe had advertised the big Selig production, The Adventures of Kathlyn, an entire month, the name "Kathlyn" being the keynote of the publicity. Just previous to the initial picture, the Empire secured a jungle picture in which Kathlyn Williams also appeared and flung a blasing banner to the breezes announcing, "Kathlyn is here." A crowded house was the result. The aftermath, resulting from an enraged patronage, may be surmised. It is an old game, but in the long run it spells failure.

Director Burton King has taken the old Lubin studio on Ninth Street, Glendale, and already is at work on Warner features. Robert Adair, Edward Brady, Leo Pierson, Jackie Kirtley, Eugenie Ford, and Lillian Hamilton are members of his company.

Russell Bassett, affectionately known as "Pop," received an enthusiastically unanimous vote as life member of the Photoplayers at the last dinner.

Director Milton H. Fahrney has completed a three-reel picture, Trail of the Law, for the Albuquerque Film Company here. "Dot" Farley, Joe Singleton, and Paul Machette played the leads.

Alvin Wyckoff, formerly one of Selig's crack camera men, has joined the Albuquerque Company as superintendent. He has charge of the developing, printing and general studio affairs.

The Bosworth Company is putting on The Valley of the Moon, another London story.

W. E. WING.

KALEM FILMS

THE CONVICT'S STORY

In Two Parts Featuring Carlyle Blackwell

Another Money-Making Kalem Monday Multiple-Reel Feature

Who stole Elizabeth Craig's necklace? All the evidence points to the man sent to prison. How the real thief is discovered results in a startling climax.

Released Monday, February 2nd

Two Special 1-Sheets Also Special 3 and 6-Sheets

THE HAND PRINT MYSTERY

A Two-Part Alice Joyce-Tom Moore Feature

So great is Ruth's love for her brother that she turns thief to aid him. The denouement will delight photoplay "fans."

Released Wednesday, February 4th

Two Superb 1-Sheets Also Special 3 and 6-Sheets

Scene from "THE INDIAN AMBUSCADE"

VACCINATING THE VILLAGE

The doctor's determination to win a bride results in a smallpox scare which turns the village topsy-turvey. Marshal Neilan portrays the role of the young M. D. A full-reel comedy that's crammed with fun.

Released Friday February 6th

THE INDIAN AMBUSCADE

The Indian maid's quest for vengeance; the desperate struggle between the red men and white, make this a wonderfully exciting feature.

Released Saturday, February 7th Superb 1 and 3-Sheet Posters

KALEM COMPANY

235-239 West 23rd Street NEW YORK

IN THE KALEM STUDIO

Players at Jacksonville, Fla., Work Under Ideal Conditions in Mid-Winter

The photograph shown on another page of a corner in the Kalem Jacksonville studio, which was taken in the dead of Winter, shows the splendid conditions under which the players in the Florida companies work.

The picture was snapped while Director Robert Vignola was producing the two-part drama Her Husband's Friend. The rigors of the Northern Winter are evidently unknown to the Kalem players in Jacksonville, for Bob Vignola, who is seen halfway up the stepladder, has shed his coat because of the sun's rays.

The two players to the right will be recognised as two of the Kalem stars, Alice Hollister and Harry Maillarde.

BAN ON OVERCROWDING

Pennsylvania Official Threatens to Arrest Exhibitors Permitting Overcrowding

HARRISBURG, PA. (*Special*). — Arrangements for the arrest and prosecution of managers of motion picture theaters who permit overcrowding of their theaters have been made by John Price Jackson, commissioner of labor and industry, who alleges that his reports show that the State laws and the common rules of safety are being ignored in many instances.

Commissioner Jackson has secured the names and addresses of managers of about eighty per cent. of the moving picture shows in the State and will send them letters calling attention to State laws and regulations, but says he does not intend to wait until they receive them before acting in case of overcrowding.

"In spite of the warning I gave just before Christmas, I am commencing to receive reports that moving picture show theaters have been overcrowded in some places and I have asked burgesses and police authorities to proceed against people who will not regard the law," said the commissioner to-day. "I am not going to wait until a fire or panic occurs in some small theater and lives are lost as a horrible example, but wherever I can get local authorities to co-operate with my men I will have arrests made. In fact, the local officers do not need any authorization from me to begin a suit if they find the law violated and a place overcrowded. I have just received word of the arrest of a manager at Barnesboro, who would not comply with regulations about overcrowding, and I'm going to stand behind that case and push it. And I will do so with others."

PATHE HOST AT DINNER

Head of the Great House Meets American Force at Get-Together Dinner

Charles Pathe, head of the Pathe Freres Company and here on a visit of investigation, gave a dinner last week at the Café de Paris to his American force and several guests. A "get-together" spirit of good fellowship pervaded the gathering, which afforded to several of the persons connected with the American force their first opportunity of meeting Mr. Pathe, who has been since the beginning of the industry one of the most important of factors.

The dinner was given in a private banqueting hall and was memorable not only for its excellent character but the enthusiasm and good fellowship shown. Those present were Mr. Charles Pathe, Mr. Continsouza, head of the great Paris supply house bearing his name; Mr. Bonvillain, general manager of the United States branch of Pathe Freres; Mr. Roussel, Mr. Gasnier, chief director of the American studio; Mr. Nicolet, head of the factory at Bound Brook, N. J.; Mr. Ramires Torres, sales manager; Mr. Linn, Mr. Powell, director; Mr. Monca, director at Paris; Mr. Miller, of the factory at Bound Brook; Mr. Fitzmaurice, head of the scenario department; Mr. Ferrand, chief mechanician of the factory; Mr. Vernot, director; Mr. Parsons, publicity manager; Mr. Franconi, of the "Weekly;" Mr. Van Doren, chief statistician; Mr. Hurst, auditor; Mr. Steuernagel, head of the scene painting department; Mr. Thomson, head carpenter; Mr. Denig, manager of the film department; Mr. Fichet, head of the supply department, and Mr. Julien, of Paris, mechanical engineer. H. C. Hoagland, assistant to Mr. Bonvillain, and Editor Helm, of the "Weekly," were unable to be present because of illness.

NEW YORK LASKY RIGHTS

William L. Sherry Contracts for Year's Releases of New Producing Company

The New York rights for one year for the Jesse Lasky feature productions have been contracted for by William L. Sherry of the feature film company of the same name. The first release will be made shortly after Feb. 15, when The Squaw Man, with Dustin Farnum in the lead, will be released by Jesse Lasky.

This is the first contract made by the Sherry company with the exception of the Famous Players contract. After seeing a portion of the Lasky first release he immediately purchased the New York State rights for the first year's releases, of which there will be twelve.

LUBIN

PRESENTS

Mr. Charles Klein's Wonderful Drama

"The Lion and the Mouse"

In Six Parts

Magnificent Stage Settings. Perfect Photography. All Star Cast

COMING FEATURES

"The Daughters of Men"

By Charles Klein—in 5 Parts

"The Gamblers"

By Charles Klein—in 5 Parts

These Splendid Features Released Exclusively Through the Offices of The General Film Company

FIVE RELEASES EACH WEEK—ONE MULTIPLE EVERY THURSDAY

"OUT OF THE DEPTHS"—Drama—Special in 2 Reels	Thursday, Feb. 5
"TREASURES ON EARTH"—Drama—Special in 2 Reels	Thursday, Jan. 29
"THE MAN FROM THE WEST"—Drama—Special in 2 Reels	Thursday, Jan. 22
"THE MOTH"—Drama	Friday, Jan. 23
"THE BLINDED HEART"—Drama	Saturday, Jan. 24
"THE WINDFALL"—Drama	Monday, Jan. 26
"HIS EXCELLENCY"	Tuesday, Jan. 27

LUBIN'S ATTRACTIVE POSTERS

One and Three-Sheets with Single Reels—One, Three and Six Sheets with all Multiple Reels—in Five Colors. Order from your Exchange, or from A.B.C. Co., Cleveland, Ohio.

Lubin Manufacturing Company, Philadelphia

The Most Distinguished Photoplay Dramatic Actress

MARION LEONARD

In a Magnificent Three Part Production

The Awakening of Donna Isolla

A MODERN ROMANCE OF AN UNKNOWN LAND

Written and Directed by STANNER E. V. TAYLOR, at Miss Leonard's own studio
423 Classon Ave., Brooklyn

SELLING AND DISTRIBUTING AGENT CHAS. V. BARKER, INC. WORLD'S TOWER 110 WEST 40th STREET

WITH THE FILM MEN

Wedding Bells Will Ring

Clarence Schottenfels, of the Canadian Bioscope Company, will be married in a few days. Best wishes, Clarence. Here's hoping you may make enough money with the "Bio" to buy a steam yacht for the honeymoon.

Frank E. Wolfe, author and director of From Dusk to Dawn, featuring Clarence Darrow, left for Chicago last Thursday to open offices for the Pan-American Film Company.

Good "copy" is such a rarity among motion-picture advertisers that when a really good advertisement appears it looms up like the Woolworth tower and is well worthy of mention. In one of the trade papers of last week there appeared an advertisement of the Jungle Film Company which has caused an unusual amount of comment. It was simple, merely a picture of an elephant, surrounded by plenty of white space (which the average buyer considers lost unless full of type matter), and very few explanatory words, a combination so striking as to make it stand out strongly. Hugh Hoffman is the man who is responsible.

A cable message from Stanley Twist, dated Suva, Fiji Islands, Dec 26, states that he is feeling fine and has not yet suffered from sea sickness.

Who says it does not pay to advertise? We thought all the echoes from last year's Screen Club ball had died away, when, lo and behold, yesterday came a letter from New Zealand inclosing a subscription for THE MIRROR, which stated that the "ad" had been seen in the Screen Club programme!!

One of the dailies last week carried an answer from Carl Laemmle to the All-Star Company as to why Universal should exploit the picture, Traffic in Souls. 'Tis said that Arthur Leslie wrote the copy.

S. S. Hutchinson, president of the American Film Manufacturing Company, is in New York for a few days.

Tappan-on-the-Hudson has a decidedly high-toned sound, but it is a long stretch from Broadway, so we see very little of the Helen Gardner people. We are kept in close touch with them, however, by L. J. Slevin, the business-manager, who makes several calls every week to see that the high-class copy on the back cover is properly handled. Mr. Slevin is an old-time theatrical man and full of anecdotes about many of the big people on Broadway. Several afternoons his stories have kept us so interested we have forgotten to work.

Up in the offices of Jesse Lasky, handling the advertising and publicity of their picture productions, is a man who has made an enviable reputation as a publicity man in both vaudeville and the legitimate. Harry Reichenbach, better known as Silver King, is his name. He is the type of man needed in the publicity end of the picture business, a thoroughly trained newspaper man who is willing to learn any of the little details of the picture business and who does not assume to know all about it.

F. J. B.

TO INSURE PHOTOPLAYERS

New Compensation Law in California Will Force Producers to That Course

California now has a new Workingmen's Compensation Act which makes it extremely costly to employers when their employes are injured in the course of duty. The fact that a large percentage of the motion picture output of America is made on the Pacific Coast and that dangerous stunts are practically a necessity in many of the pictures raised an interesting question when the new law went into effect on the first of the year. The situation has been met by the film producers' announcement that they will protect themselves against loss by insuring their players.

Among those who have stated their position are Thomas Nash, of the Selig Polyscope Company, whose wild animal films call for some startling feats. "Our policy is to insure, live up to the law, and go ahead," said Mr. Nash to the Los Angeles newspapermen. Miss M. Garbutt, business manager of the Hobart Bosworth Company, said: "We mean to insure, although this company does not do any dangerous feats." "We have never had an accident at our plant, but we mean to insure," stated A. C. Kipping, manager of the Majestic Company.

"MILITARY FILM" NIGHT

Friday, Jan. 23, will be military film night at the Seventy-first Regiment Armory. In order to raise funds for the monument to the late Colonel Downs, a special entertainment will be given by the regiment at which military films will be the features. The Battle of Gettysburg, loaned by the kindness of Mr. Kessel, of the New York Motion Picture Company, and Victory, loaned by J. F. Fairman, who is chairman of the committee to secure films for the entertainment, will be the features. Both are multiple reel features.

MEMPHIS IS VINDICATED

Eggs Not Accepted for Admission at Picture Theaters, Says Correspondent

Memphis is vindicated. The story sent out by an enterprising news agency's representative that eggs were being accepted for admission to Memphis motion picture houses is emphatically denied in a letter from a Memphis resident to THE MIRROR. Eggs are eggs in Memphis, and they are not accepted for admission to the motion picture houses, says the correspondent.

"The first-class shows here," continues the letter, "are first-class in every respect. They run four reels of first-run pictures, have nine-piece orchestras, have first-class projection, and, I believe, they are patronized by as high-class and as intelligent an audience as any photo shows in the United States. Finally I might add, that we have no shows here that as an inducement to patrons give away pigs, vegetables, etc., to the holders of lucky numbers, and that if all the photo shows were striving as hard for the uplift of the industry as our shows are, the egg-admission-give-away-vegetable-lurid-poster-five-cent dark room would entirely disappear."

McNAMARA OFF FOR IRELAND

Walter McNamara, with a company of forty players, is off for Ireland by way of London. Mr. McNamara plans to stage a number of pictures dealing accurately with Irish folklore, for what is reported to be a $3,000,000 corporation, the name of which has not yet been announced.

FINE GENERAL FILM COMPANY

The State of Texas has secured a victory in its suit under the rigorous terms of the Texas law governing the activities of corporations, and the General Film Company by a decision reached last week will pay a fine of $25,000.

PAUL J. RAINEY'S
AFRICAN HUNT
A MILLIONAIRE'S FANCY
A DELIGHT FOR MILLIONS
FOR STATE RIGHTS ONLY
IT'S FUN TO SELL A GOOD PICTURE
THERE IS NO GREATER PLEASURE FOR A MAN IN ANY BUSINESS THAN TO CLOSE HIS DESK AT THE END OF DAY WITH THE KNOWLEDGE THAT HE HAS MADE SOME CUSTOMER HAPPY. THAT IS THE WAY WE FEEL EVERY DAY IN SELLING THIS PICTURE. IT IS A JOY TO SEE EVERY ONE WHO HAS BOUGHT A STATE FOR IT MAKING A LOT OF MONEY. WE DO NOT HAVE TO DODGE WHEN ONE OF OUR BUYERS COMES ALONG—WE CAN LOOK HIM IN THE FACE WITH THE FULL ASSURANCE THAT HE IS A GOOD FRIEND OF OURS
JUNGLE FILM CO.
1600 BROADWAY — NEW YORK

RICHARD NOTT DYER

Richard Nott Dyer, patent lawyer, who for a number of years represented Thomas A. Edison in litigation involving some of his patents, died last Tuesday at his home in East Orange. Mr. Dyer was fifty-six years old and was the senior member of the firm of Dyer, Dyer and Taylor, being a brother of Frank Dyer, president of the General Film Company.

CABANNE'S GOOD WORK

D. W. Griffith hastens to disclaim the lion's share of the praise bestowed on him in last week's MIRROR by the reviewer of The Great Leap. "While I wrote the story and rehearsed it," says Mr. Griffith, "W. C. Cabanne is entirely responsible for the taking of the picture." This was the first Griffith-Cabanne Mutual and it brought forth much praise from all who saw it.

PAN-AMERICAN EXPANDS

The Pan-American Film Company, previously capitalized at $10,000, has increased its capitalization to $50,000 for the purpose of expansion in the field of special feature films. The company has secured exclusive rights to many well-known English, German and Italian pictures. The Pan-American Company is also representing several State rights buyers.

Offices of the company will be continued at 110 West Fortieth Street.

PRODUCE "PRIDE OF JENNICO"

The Famous Players Company now have in course of production the former Frohman success, The Pride of Jennico, a romantic drama of the old stirring adventurous type. House Peters, Hal Clarendon, Peter Lang, Marie Leonhard, Priestly Morrison, Rose Harte, and Emily Calloway are among those seen in the production.

MADAME KALICH IN FILMS

Famous Artiste Will Appear in Famous Players Production of "Marta of the Lowlands"

As first announced in last week's MIRROR, Madame Bertha Kalich is to make her first motion picture appearance in a Famous Player production of Marta of the Lowlands. Madame Kalich has achieved many dramatic triumphs in the stellar roles of Monna Vanna,, The Kreutzer Sonata, The Light of St. Agnes, and more recently Rachel. In Marta of the Lowlands she has a role admirably fitted for her temperament and type.

Marta, a young orphan, reared in poverty, meets a wealthy mill owner, who gives her shelter and protection at the cost of the innocent girl's honor. She looks upon him, not as a lover or friend, but as her master. Later the master becomes financially ruined and marries an heiress. Still infatuated with Marta, he marries her to an honest, untutored shepherd of the highlands, so that he might continue, undetected, his relations with the girl. The shepherd is unaware of her past, but subsequently learns it, and though he loves Marta with a primitive strength, the knowledge keeps them apart. In Marta's heart a great love springs up for the simple shepherd, a love that opens her eyes to her past degradation, and when the master tries to resume his former relations with her, she spurns him. The shepherd learns that the master is responsible for Marta's sorrows, seeks him out, and returns to Marta, telling her in the simple language of the shepherd, "I have killed the wolf." Marta and he are reconciled, and they find peace and happiness in the hills.

KATHLYN, POPULAR QUEEN

General Film Exhibitors Enthuse Over Success of Big Selig Feature

The General Film Company and the Selig Company are receiving expressions of enthusiasm from exhibitors who have secured the feature, The Adventures of Kathlyn, that seem to indicate that this novelty has proven the hit of the year. The story is being run in serial form in almost three-score newspapers in big cities, a portion appearing each week in certain Sunday papers, while the photoplay, twenty-seven reels long, is released two reels at a time corresponding with the story as it appears in the press. This fact has made it one of the biggest advertised features that exhibitors have been offered.

Here are the facts about Kathlyn. She is a protégé of Harold McGrath's pen. Her foster parents are a newspaper syndicate and the Selig Polyscope Company, and she appears simultaneously in print and on the screen.

Kathlyn is a young lady of extremely expensive habits—the syndicate paid $12,000 to merely secure her presence in the papers and the Selig Company had manufactured for her and her attendants $17,000 worth of regalia and personal wardrobes, the kind worn by the richest class of Americans and the native nobility of India and Africa.

In order to satiate her desire for the unconventional Kathlyn is supplied with the wildest types of wild animals from whose claws and teeth many human beings barely escape with their lives—she is sent to travel through mysterious countries populated by weird people, and in all she quaffs deeply of the cup of startling adventure.

ANNOUNCEMENT FROM LIFE PHOTO CO.

Edward M. Roskam, president of the newly formed Life Photo Corporation, announces that this firm has purchased the capital stock of the Commercial Motion Picture Company, which has met with unusual success in the handling of commercial film work. A perfectly equipped studio for the production of pictures will be erected soon, to be operated in conjunction with the Commercial laboratory. Famous dramatic productions are to be produced on a lavish scale by the Life Photo Film Corporation.

WITHDRAW FROM WARNER'S

Charles V. Barker announces that he has withdrawn his brands of the Helen Gardner and Marion Leonard films from Warner's Features. Mr. Barker alleges that a breach of contract is responsible for his action. He says that in the case of the Helen Gardner pictures he has instituted suit against Warner's Features.

IT'S TO BE THE "CRITERION"

The Criterion Feature Film Manufacturing Company has been decided upon by Irving J. Ackerman and Charles Cole as the name of their new brand of pictures. The first release of the new company will be a three-reel production, The Trap, in which Wilfred Lucas and Jeanie MacPherson play the leads.

TEN REELS FOR FIVE CENTS

SAN DIEGO (*Special*).—Owing to a fight among the local picture houses the people there are now getting a fine list of releases at low prices. The Queen is showing ten reels to capacity houses at five cents.

FRED THOMPSON TO REST

Fred Thompson, one of the oldest of the Vitagraph staff of directors, has resigned. Mr. Thompson is now putting the finishing touches on The Christian, after the completion of which he will take a much needed rest.

SPOKANE'S BIG THEATER

Photoplay House Costing $75,000 to Be Erected Soon—Exhibitors Organize

SPOKANE (*Special*).—A motion picture house to cost $75,000 will be built by August Paulsen at the corner of Lincoln and Sprague Streets, opposite the new Davenport Hotel. The work of razing the building on the site now will be started soon and construction work on the theater is expected to begin March 1. Mr. Paulsen has not decided whether to lease the building or hire a manager and operate it himself.

The Moving Picture Exhibitors' Association of the Inland Empire has been organized at Oakesdale, Wash. The purpose of the association is to protect the members against undesirable films and to promote the circulation of desirable ones. The following were elected officers: C. Anderson, Garfield, president; H. Willett, Tekoa, vice-president; John Reycraft, Oakesdale, secretary, and M. O. Kitt, Oakesdale, treasurer.

There is a strike on in some of the motion picture theaters in Spokane, owing to differences with the International Association of Theatrical Stage Employes. The managers involved have started suit to stop permanently picketing in front of the theaters, and have been granted a temporary injunction by the Superior Court pending the hearing of the case.

W. S. MCCREA.

KENNED FEATURES INC.

"JESS"

By

Rider Haggard

in Four Parts

KENNED FEATURES INC.

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CONSTANCE CRAWLEY as Jess
ARTHUR MAUDE as Frank Mueller

A Melodramatic and Artistic Triumph. War depicted in its most blighting and terrifying aspect.

A thrilling story artistically told. Just the proper combination of thrills, artistic enjoyment and well known story.

1-3 and 6 sheets and a general line of Publicity Pushers in great and meritorious profusion.

Jess will be shipped from New York, February 18th.

AND DON'T FORGET

Maurice Maeterlinck's

"MARY MAGDALENE"

in Three Parts

The acknowledged historical masterpiece. A few territories left.

Film shipped from New York, February 4th.

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FEATURE FILMS OF THE WEEK

Kleine's "Antony and Cleopatra" Marks Milestone in Spectacular Pictures—Kathlyn's Adventure of "The Two Ordeals" Thrills—Kalem "Indian Blood" Artistic—"The Fugitive"

"ANTONY AND CLEOPATRA"

Produced in Eight Reels by the Cines Company of Rome and Presented by George Kleine.

Cleopatra ..... Giovanna Terribili Gonsales
Mark Antony ..... Antony Novelli
Augustus, Cæsar Octavius ..... Ignazio Lapi
Octavia ..... Elsa Lenard
Charmian ..... Matilde di Marzio

The Cines directors seem to have no fear. They attempt miracles and achieve, at least, wonders. In Antony and Cleopatra they give us gigantic panoramas—the Romans on the march, for instance—that you must see if you want a concrete idea of the possibilities, in beauty and magnitude, of the motion picture. The story of Antony and Cleopatra was certain to have strong dramatic interest. We feel that the action could have been hastened in the first half of the picture, that events might have moved much faster, yet when we analyze each scene we cannot think of any one that we would be willing to sacrifice. Scene by scene, Antony and Cleopatra is a great picture; it cannot fail to impress, but as a dramatic whole there is an indefinable something lacking. Perhaps we are too blasdly familiar with the story to be impressed with it as the average spectator will; perhaps eight reels, even eight spectacular reels, is too long a frame on which to spin the story.

The Kleine film is based mainly on Plutarch's story. It opens with the landing of Antony and the speedy capture of his heart by Cleopatra. Cleopatra's barge and her visit to the camp of Antony tell us at once of the magnificent scenes that lay in wait. These are quickly unfolded in the sensuous surroundings of the Egyptian court, which force Antony to forget Rome and his wife, Octavia. The views of the Roman Senate, where the decision to war on the Egyptians is made, are a bit of the film that remain in the memory. Likewise the subterranean passages of the Temple of Isis. But the most impressive of all are the scenes at the landing of the Romans on their way to Alexandria. Taken against the sun, the views here are a photographic triumph, and the handling of the scene showing the winding columns of the Roman army is a masterpiece. The scenes of battle and the anti-climax of Antony's suicide, followed by that of Cleopatra, fully live up in strength to the foregoing scenes.

Our first glance at Signora Gonsales does not hold much promise, but before the half of the film has been shown we are profuse in our admiration of her superb characterization. She is at all times a vibrant personality. Signor Novelli is not called on for much by the role of Antony, but he is a capable, always certain player. Signorina Marzio is pleasing in the part of the slave, Charmian, while Birnora Lenard betrays a tendency to overact as Octavia.

W.

"THROUGH THE STORM," ESSANAY.
Two-Reel Feature, Released Jan. 23.

"THE TWO ORDEALS"

Two-Reel Production by the Selig Polyscope Company. Adapted from "The Adventures of Kathlyn," by Harold McGrath. Released Jan. 12.

Kathlyn Hare ..... Kathlyn Williams
Umballah ..... Charles Clary

The second of the series of The Adventures of Kathlyn proves to be quite as interesting as the first. If the truth must be told, however, Kathlyn Williams in her splendid queen costumes, for it will be remembered that Kathlyn Hare of the story has now become, much against her will, the Queen of Allaha, a principality of India, is the true attraction of the picture. Of course there are some exciting scenes where the leopard and lions figure with considerable effect, but the scene of the partial destruction of the arena, into which the queen has been thrown with the lions as a last resort in the attempt to persuade her to take Umballah for her husband, is not realistic enough. This scene could have been made tremendously spectacular if handled properly.

At the opening of the picture the seven days which the queen has been given to make up her mind to do the bidding of her people, and principally of Umballah, are almost at an end, and she is about to be thrown into the leopard trap to serve as human bait when she is informed that an American has entered the jungle. A servant is despatched with a message to him, and to the appeal which it contains he is only too glad to respond, and her salvation is this time accomplished. It is he also who, having learned of the plan to throw her to the lions, wires and mines the bottom of the arena, thereby again saving the beautiful Queen of Allaha from a terrible death. The picture leaves us wondering what is to come next in The Adventures of Kathlyn, which has now grown to be a question of anxious surmise.

M.

"INDIAN BLOOD"

Two-Part Drama. Produced by the Kalem Company. Released Jan. 12.

Lieutenant Hayes ..... Charles Bartlett
Ojeta, his Indian wife ..... Mona Darkfeather
Wayne, their son ..... Master Emmons
Storm Cloud, an Indian chief ..... Big Moon

The story of this film has been very well developed and is an artistic type of Western picture. The settings with Indian rugs, blankets and baskets of fantastical design prove restful and interesting to the eye. In the story Lieutenant Hayes has taken to wife a pretty Indian girl. Later he becomes ashamed of her, and when his sister and some more of the family arrive on the scene he is persuaded to send his little son east to school. The mother, heart-broken and desperate, steals to the little fellow's bed, takes him out, dresses him and rides off with him in the hope of eluding the search which must surely be made for him. She has not gone far, however, when her husband and his escort overtake her, wrest the child from her embrace and order her to return to her people. Oieta does return to her people, but only to die upon arriving there. Several years afterward the son is brought West and the mission that suggests itself to him is to find his mother. He therefore hies him to his mother's tribe and learns the truth. Meantime the father of Wayne, now General Hayes, is ordered to move against Storm Cloud, of the same tribe. In the battle Wayne, who is found with Storm Cloud, throws himself in front of his father when Storm Cloud shoots, intending to kill the general, and is killed.

M.

"THE FUGITIVE"

Three-Reel Production Made by the Savoyia Film Company and Released by Features Ideal. Adapted from the Famous French Novel, "Morte Civile."

Rosalia ..... A. Costamagna
Corrado ..... D. Lombardi
The Abbe Ruvo ..... A. Garsse
Dr. Palmieri ..... M. Roncoroni
Don Fernando ..... A. Nirot
Don Alonso ..... A. Bonini
Ada ..... F. Costelli

One of the particular charms of this production is the work of D. Lombardi, who is a master of dramatic pantomime. But even considering his remarkable talent, it must be admitted that there were times when he seemed somewhat stagey. Some of his finest work was done in the study of the Abbe Ruvo; and of this particular scene special mention should be made of the deep, impressive setting, full of the charm of simplicity and solidity combined.

The scene in the house of Dr. Palmieri, where he longs to clasp the shrinking child, his own flesh and blood, but unconscious of the fact, in his arms; and later the relinquishment of wife and child and all that earth held dear for him. Here it is that he swallows the poison pellet and portrays a death scene, gruesome as it may seem, that could scarcely be excelled.

According to the story, the artist Corrado falls in love with Rosalie, the daughter of a family that has been for years at enmity with his own. Against the wishes of his family Corrado marries Rosalie. A child is born to them, and they are living in the utmost happiness, when one day a tragedy occurs which quickly turns joy into the bitterest sorrow. The brother of Rosalie, plotting revenge on the son of a family enemy, enters the grounds of Corrado's house and springing upon Corrado, who is out walking alone, the knife with which he intends to kill him proves his own death. Corrado is tried for murder, and sentenced to a life term in prison. After several years in prison Corrado makes the escape that he has long been planning, arrives after many vicissitudes at the home of the abbe who married him. Here he is told that Rosalie has been living with Dr. Palmieri. For in the meantime Rosalie in trouble has been befriended by the kind-hearted doctor, and she and her little daughter are now inmates of Palmieri's home, the little girl believing that he is her father and her mother only her nurse. Corrado steals into the house and pleads with his wife to come to him. Then the soul of self-sacrifice awakens within him, and the scenes already mentioned in the first part of the review take place.

M.

"PERILS OF THE WHITE LIGHTS"

Two-Part Drama. Produced by the Kalem Company. Released Jan. 14.

Annabelle, a young show girl ..... Anna Nilsson
Harris, a man-about-town ..... William J. Dunn
Mrs. Foster, a widow ..... Elisa Mason
Jack, her son ..... Robert Ellis

The presentation of the situation which confronts the young girl who falls before the influence of the "White Lights," as given in the Kalem film under review, is a fairly realistic one. True, considerably more vividness could have been worked into the picture; other phases of her position might have been shown to good advantage. As it is, we are left to imagine somewhat more than is necessary, and the point has not been driven home with sufficient strength.

Annabelle, a young show girl, admired and flattered, also deceived into betrothal, we would infer, by a man of the world, finds to her horror that it is his intention to compromise her, and in her necessary furious defense of her person she shoots and kills him. A trial is held and on the strength of the circumstances surrounding the case she is acquitted.

Following this she repulses the advances of Harris, a man-about-town, who urges her to return to the profession that has already brought her so much misery; and later goes West to some relatives who are glad to receive her. Jack, the son of the house, falls in love with her, but on account of her past, which she keeps a secret, she refuses to marry him. Harris, happening in town again, approaches Annabelle, again urging her to return to the city. This she sets out to do, but insists that she go alone. The close of the picture shows Jack in search of her in the city, where she has taken a position as waitress. Shortly after the finding of Annabelle the two are seen on their way back to the West, and everything apparently ends well.

M.

"KING, THE DETECTIVE"

Two-Reel Feature Made by the Imp Company. Written and Staged by King Baggot. Released Feb. 5.

King, detective ..... King Baggot
District Attorney ..... Frank W. Smith
The Chemist ..... King Baggot
His Wife ..... Jane Gail

This is really and truly a Baggot production. Besides writing the scenario and staging it, he has only played two out of the four principal roles. We think, however, that the company has gone to unnecessary trouble in letting Mr. Baggot take the two roles. While this has resulted in some fine double exposure in the instances where he is on the stage in his dual role, we doubt whether the trouble is worth the results attained, or whether the public will appreciate the fine bit of film artistry attained. However, as to the acting of Mr. Baggot and the others in the cast there is nothing but praise. The story is a clever mystery, presented with perfect suspense and an air of uncertainty. It starts off a little slowly, but quickly grasps the attention and holds it well thereafter. The settings, some in very difficult places, are exceptionally well carried through.

The story concerns an inventor of artificial rubber and his friend who is found smothered upon the roof above the laboratory of the inventor. King, the detective, is called and he deduces that the fumes from the laboratory coming from the vent on the roof overcame the friend.

F.

"THE SHADOW OF GUILT"

Two-Reel Feature Made by the Kalem Company, Under the Direction of George Melford, for Release Jan. 26.

Henry Van Dam ..... William H. West
Emily Vardon, niece ..... Marin Sais
John Arnold, secretary ..... T. G. Lingham
John Deane, Emily's sweetheart ..... Larry Peyton

This is a two-reel drama with a subtitular way of introduction at the start of the offering, which, while it may add to the clarity, detracts from the dramatic artistry. Also the part of the father of the secretary, up to his death, is entirely prior to the main theme. The father and son look too much alike for their difference in age. Moreover, the scene shifts too often; there are too many cut-backs. There is considerable lack of taste in the tinting of some scenes and the lack of tint of the same settings at different places in the film. The settings are exceedingly plain as to background, only the bare essentials of furniture being present. In spite of this the offering, based on a strong story, grasps the attention with a compelling hold throughout. The acting of T. G. Lingham, the imperturbable villain, is the one best thing in this play in the way of believable interpretation. William H. West and Marin Sais take the parts that call for much versatility of presentation with the skill of a matured experience. After the reading of the will the film changes quickly from the dramatic cast to the more melohue.

The niece marries the man she loves and has a hard time in the ensuing years when her uncle casts her off. The secretary has meanwhile worked it so that the uncle wills him his fortune. He also tries to poison the millionaire. This leads to his undoing, and finally, in a fine fire scene, the secretary perishes while the young couple are forgiven.

F.

"THE RETURN OF HELEN REDMOND"

Two-Reel Production by the American Film Manufacturing Company. Released Jan. 19.

Helen Redmond ..... Winifred Greenwood
Neil Forrester ..... Reaves Eason
Rev. Forrester ..... Ed. Cozen
Jack Cooper ..... George Field
Marjorie (Helen's daughter) ..... Violet Neitz
Marjorie's Maid ..... Edith Borella
Valet ..... William Tedmarsh

The intention of this picture is good; but its development is somewhat faulty, and the story could really have been told in one reel with much better effect. Helen Redmond is a chorus girl with whom Neil Forrester, whose brother is a clergyman, falls in love. Appealed to to perform the marriage ceremony the clergyman brother refuses; but a more tender-hearted individual with less wisdom speaks the necessary words that make them man and wife.

A child is born of the marriage, and soon afterward the mother, growing tired of the humdrum life which she is obliged to live, summons friends which are not of the sort that her husband cares about; a quarrel ensues, and Helen returns to the stage. Later the husband dies and the little daughter is taken in charge by the brother. As the story develops Helen becomes conscience-stricken through a simple incident at a dinner which she is giving her Bohemian friends, when a couple send word that they are unable to attend because of the illness of their little daughter. Rushing out of the house, she goes to find her little girl. Remonstrated with by her husband's brother on the matter of taking the child into the life that she is living, she foresees the future that would probably be the child's should she persist in claiming her. The close of the picture shows Helen striving to mend her ways; and eventually called to the sick-bed of her child, she shows that she is now fitted to become little Marjorie's guardian.

M.

"THE VAGABOND SOLDIER"

Three-Reel Feature Made by the Bison Company, Under Direction of Henry McRae. Scenario by Philip Walsh. Released Feb. 7.

Captain Clifford ..... William Clifford
Major Bainridge ..... Sherman Bainridge
Colonel Burton ..... Clarence F. Burton
Mrs. Clifford ..... Phyllis Gordon
Marie Clifford ..... Marie Walcamp

This is a three-reel offering of the military drama kind, but not of the conventional kind. The author has shot away into the original and surrounded the fighting with a new kind of a story. The fighting is picturesque because of the uniforms, British and Arab, and the story is clearly photographed. It may be that the British encampment was of the kind that would have caused blushes of shame to a British officer, but let that pass. The first reel, which was taken up entirely with battling, was good. Then comes the abrupt change to England ten years later, where the plot is finished, except for an interlude where the ex-captive tells his story. This latter part verges on the sensational. The whole is well directed and full of color of the places it represents. Taken all in all, the offering is a very fair piece of screen play. The story concerns the British lieutenant who is accused of cowardice, and is subsequently captured by the Arabs. Years later he returns to England, and finds the man who has stolen his inheritance and unmasks his treachery.

F.

VITAGRAPH.

6 a Week---"LIFE PORTRAYALS"---6 a Week

"HEARTS OF WOMEN"

"QUANTRELL'S SON"—Military Drama **Monday, Jan. 19**
Enlisted in the army, fighting against his father's regiment, he is made prisoner. He escapes. His father does not know he is pursuing his own son until he finds him. For the sake of his grandchild, he allows him to escape.

"THE VAVASOUR BALL"—Comedy-Drama. Special Two-Part Feature **Tuesday, Jan. 20**
One woman pawns her necklace for a new gown, the other takes it from her father, the pawnbroker, to wear to a ball. Both are found out. Their tears change to gladness when the necklace is found, and both are forgiven. VAN DYKE BROOKE, NORMA TALMADGE, ADA GIFFORD and LEO DELANEY are the cast.

"LOVE'S OLD DREAM"—Comedy **Wednesday, Jan. 21**
The dog chases the cat. The cat jumps on the old maid's back. The old maid loses the professor and she is left repining alone. JOHN BUNNY, as the professor, and FLORA FINCH, as the old maid, are unutterably funny.

"ANNIE OF THE GOLDEN HEART"—Western Drama **Thursday, Jan. 22**
Rather than jeopardize the happiness of others she sacrifices her own and brings with it a corresponding blessing. Featuring ANNE SCHAEFER.

"THE PERPLEXED BRIDEGROOM" } Comedy and
"DECORATION DAY AT OLD SOLDIER'S HOME" } Topical **Friday, Jan. 23**
1. He is between two fires. His young bride comes to his rescue, makes a friend, and their honeymoon brighter. MAURICE COSTELLO and CLARA KIMBALL YOUNG are the leads. 2. Where the Veterans play soldiers and enjoy a well-earned rest.

"HEARTS OF WOMEN"—Drama. Special Two-Part Feature **Saturday, Jan. 24**
A woman from the lower walks of life saves her master's house from robbery and his wife from taking a fatal step. She does this for those she loves and her own consciences. JULIA SWAYNE GORDON, WILLIAM HUMPHREY and NAOMI CHILDERS are the leads.

SIX-A-WEEK

"THE RETURN OF JACK BELLEW"—Drama MONDAY, JANUARY 26
"PICKLES, ART AND SAUERKRAUT"—COMEDY SPECIAL TWO-PART FEATURE TUESDAY, JANUARY 27
"SCOTLAND FOREVER"—Comedy WEDNESDAY, JANUARY 28
"THE LITTLE BUGLER"—War Drama THURSDAY, JANUARY 29
"THE LUCKY ELOPEMENT"—Comedy FRIDAY, JANUARY 30
"THE LOVE OF TOKIWA"—Drama. SPECIAL TWO-PART FEATURE SATURDAY, JANUARY 31

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REVIEWS OF FEATURE FILMS

The Mystery of Richmond Castle (Mildgar Features).—Presented in three reels, The Mystery of Richmond Castle, is an especially interesting production. It is a detective story, and is one of unusual commercial value. An excellent cast has been chosen for the filming of the story. Also, considerable of the artistic exists in the setting and general staging of the picture. Peter Farley, a member of a secret society, becomes tired of the sort of life that is required of him, and in the obtaining of release from allegiance to the society they force him to sign a document which calls for the forfeiture of any inheritance which may be left to him in favor of the society. Shortly after his release from them he is apprised of the fact that a strong box is being held in trust for him by a certain lawyer, and upon its being opened it is found to contain jewels of great value, and also the key to a secret room in Richmond Castle. The attorney, not satisfied with the proofs that Farley has given him of his identity, engages a young woman detective to shadow him. The picture presents many interesting sides in connection with the entry of the castle by Farley, followed by the detective, the unlocking of the secret room, the accidental closing of the door, and the unexpected finding of a trap door which connects with the room and through which he is able to reach the outside. Later, the society gaining knowledge of the fortune left to Farley, give chase, and Miss Carter, the detective dressing in one of Farley's suits, climbs through a window, lures them after her believing that she is Farley. An exciting pursuit takes place, after which the members of the society are headed off, captured, and receive their just punishment. It is not long after this incident that Farley marries Miss Carter, and the picture closes with some gay scenes of merry-making. M.

The Three Musketeers (Film Attractions Company).—This offering, in spite of its six-reel length, in spite of the fact that it has been done before, in spite of the fact that it is acted by comparatively unknown actors, without musical accompaniment, holds one in his seat for an hour and a half in keen interest. There is not a moment that the play lags. And yet the acting was none of it of the stellar brand. The cast of fifteen or more principals gave an even interpretation, playing at all times behind their parts. The settings were some of them used again and again. The number of those in the mob scenes and street scenes was at times woefully inadequate. The author has chosen to tell the story as the intrigue about the throne, rather than the more interesting story of D'Artagnon and his three friends. For film purposes he has been obliged to alter the story somewhat, but not seriously. What, then, holds the interest? It is that the author has chosen to give us what must to those who know the story and to those who expect to read it after seeing the film, an indelible screen impression of the novel: telling in an interesting way by means of the more striking incidents skillfully woven together, the whole story of the book. It is a successful synopsis of this literary masterpiece, and the film even has a climax. Though the story may not be a pleasing one for the catharist, yet it is told here with a great deal of plausibility due to the stately acting and customs such as we believe them to have been, the even lighting throughout, whether interior or exterior, this being some of the finest work in that line we have seen and the able direction which only failed in a few instances. The whole story is handled in a sure and deliberate way that raises the interest gradually throughout the succeeding reels in fine fashion. This story, of course, is a strong subject, but aside from the general attention which the name is sure to arouse, the offering is handled in a capable manner, from the side of the court intrigue. F.

Shadows of the Moulin Rouge (Solax Feature).—This production, which features Joseph Levering, contains many interesting scenes, which are doubtless authentic in conception; and even some are instructive, such as that of one of the places provided for the poor, in which they may pass the night secure from the night breezes, and where they are provided with benches where they may sleep erect with a stout rope swung from two hooks at either end of the wall, serving as a pillow for all. Some of the scenes in the Apache dens are also good. The production, nevertheless, might easily have been done in two reels, and with infinitely better effect. Here and there where an exterior allowed of it a bit of French atmosphere has been thrown in by the erection of a portion of a building; but it has not been wisdom on the part of the Solax Company to attempt to stage a French picture play in the midst of an American atmosphere and American architecture. The result in general is what it would have been expected to have been under the circumstances. Joseph Levering has done good work, and Claire Whitney, impersonating his wife, is blessed not alone with considerable talent for dramatic pantomime, but also with much beauty; her work is truly charming. In the story Dr. Normand is the villain, who having fallen in love with the wife of a friend, takes an especially villainous method of gaining possession of her. The young woman's double, one of the doctor's patients, dies, and in the absence of the husband of the former he arranges to have the wife drugged and carried to the house of one of his accomplices, and places the corpse of her double in her place. The remainder of the picture consists of a complicated criss-crossing of affairs and an eventual repentance on the part of Normand who in the righting of the wrong in which he has been the chief instrument of torture, is killed in the Moulin Rouge. M.

The Heart of a Gypsy (Cines, Jan. 13).—This is a two-reel offering about nothing in particular. The whole of the plot could be expressed in a short subtitle. The rest is padding. Padding galore and then some more. There is a lot of tinted film, but most of it is indistinct, due to the inferiority of the celluloid itself. This caused a very weak lighting effect throughout its length. The acting has really nothing on which to base its actions. This is the plot of the play: A gypsy girl loves a man who marries another girl, and thereafter the gypsy pines until she goes back to her nomadic people. In the first reel we see how she is mistreated by her father, and in the second reel we are shown beyond the peradventure of a snickering doubt that she pines for the other man, and pines some more in plenty of different attitudes and with a variety of picturesque backgrounds to lend the pining variety. She finally pines in the pine woods, and then repines and rejoins her wandering people. F.

A Thief of Hearts (Pathe, Jan. 15).—This is a two-reel feature film of European make, a dramatic offering best described by its title. There is no dramatic unity about the play. The man goes through the film winning one heart and then proceeding to the next, and incidentally spoiling the love affairs for other people as well. The film deals with a disagreeable subject at best. It lacks dramatic power in what are supposed to be the big scenes. The photography is indistinct at times, and, on the other hand, some of the mountain scenery was nothing short of magnificent. Some of the subtitles were worded with more eloquence, or with stronger English than the ensuing scenes warranted. The acting was not of a high order. It helped spoil some of the best scenes. With all this censure it is impossible to call this a good film. Madame Massart and M. Magnier took the leads. The story concerns the fickle heartedness of a certain European clubman. He manages to fall in love with two different girls in succession and to get matters all entangled, and also spoils the love affair between one of the girls and a man with whom she falls in love. F.

Conscience and the Temptress (Selig, Jan. 14).—A story of considerable heart interest has been utilized for the basis of this film. The theme, however, is rather ancient; but the attractive development which it has been given erases, to a large extent, any dissatisfaction that might be experienced in the viewing of the picture. It tells of a young woman whose chief occupation was the snaring of men's hearts. Into her clutches there fell a young man of rather weak character, whom she persuaded to forge the name of his employer to a check for $5,000. This situation is not sufficiently developed it would seem; and possibly the point is not of sufficient value in the reaching of the climax. However, the close of the story is brought about after the old mother of Morton apprised of her son's dangerous position in the city has arrived in town, and has been injured by an automobile in which the temptress is riding on her way to cash the check. The old lady is taken to the home of the temptress and cared for. The woman being handed the letter received by Mrs. Morton relents when she discovered that in her recklessness she has been indirectly the cause of much suffering. The recollection of her own mother also figures in the awakening of conscience. M.

Timing Cupid (Vitagraph, Jan. 14).—Captain Harry Lambart, who is responsible for the direction of this film, is deserving of a great deal of praise: the originality with which he has handled the various scenes is worthy of mention. It is seldom that a comedy of the screen is as rife with good business—business of a different character than that witnessed every day in the development of the comic picture as is seen in this one. Wallie Van has done some excellent work. In fact, it might be said that he has never been seen to better advantage in pictures. Lillian Walker, playing the feminine lead, should also be included as an indispensable figure in the play. The theme of the picture is an old one. Leslie Horton is a young man of indolent and slightly vicious habits. It is the old story of the rich uncle promising to leave his fortune to his nephew on condition that he do certain things according to the uncle's ideas. When Leslie has been found out in his true colors, it remains for the pretty girl to bring affairs to rights. Edwin M. La Roche has written the story. M.

The Minister's Daughter (Pathe, Jan. 10).—Fraulein Henny Porten has been featured in the title-role of The Minister's Daughter, and has done effective work. The production is a two-part drama, and one of the series of the German masterpieces. Portions of the picture are exceedingly attractive, and with a well-balanced cast the story which is distinctly pathetic and has been very beautifully cut, has quite a strong appeal. Clara Bradley, the childhood playmate of Jack Landon, is the daughter of a minister who lives next door to his own home. Jack having served several years in the army revisits his home, and incidentally his old playmate whom he finds grown to young womanhood. They become engaged, and flit about the gardens and the old manse talking of their love and of their childhood days. But by-and-by a serpent enters their garden in the form of a cousin, Dora by name, whom Jack's mother has invited to keep Jack company while he is at home. Clara, becoming jealous over a mere trifle, herself opens the door, through which her lover flits away from her. One night she witnesses through the window of Jack's home a scene between the two that is the cause of her being taken down with a severe attack of brain fever. When she is slowly recovering, one day a message comes for her father to perform the wedding ceremony which is to make Dora and Jack man and wife. When the wedding guests are assembled in the church and the bride and bridegroom are kneeling at the altar, a strange sound is heard in the organ loft, and, looking up, they see Clara falling in a faint. She dies shortly afterward. M.

In the Clutches of a Gang (Keystone, Jan. 17).—A two-reel comedy with the ever-funny and laugh-provoking Ford Sterling, with his original and inimitable brand of drollery that carries the film, no matter what the subject. The grimaces of his naturally ludicrous countenance are lent life by the grotesqueness of his mobile features. In his acting there is always something new in the way of a laugh provoker. When he is on the stage there is a continual air of drollery and usually a hearty laugh. A review of a film in which he appears must naturally be a criticism of the actor himself. For though he is supported by an able cast, he outshines the others in his chosen line as the sun will outshine the arc-light. As to plot in this play, there never was any intention of having any, nor is its absence felt. There is a series of mirth-provoking situations, a new one being introduced whenever necessary. As the chief of police of the town he manages to get into any number of difficulties that he desires. There is much running around and falling down and chasing, all of which is part and parcel of the burlesque. Also there is much meaningless acting as must happen when there is no definite plot. F.

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MARGARET FISCHER

New Leading Lady for "Beauty" Films is Also a Real Beauty

A charming beauty, as the above photograph proves, has been engaged as leading lady for the "Beauty" films, of which brand there will appear one subject each week to be released on the Mutual programme.

Miss Fischer is one of the daintiest of actresses, which ably befits her for the new "brand de luxe" of the American Company. The first appearance of Miss Fischer in Beauty subjects will be in Withering Roses. Artistic work predominates in this film and the photographic quality and technique are extraordinary. It is profusely embellished with floral display and also bears a trailer of an American Beauty rose-colored.

CINEMA CLUB DANCES

Bronx Exhibitors' Organization Holds Unusually Successful Dance

Players, exhibitors and patrons were represented in strong numbers at the entertainment and dance of the Cinema Club, an organization of Bronx exhibitors, last Wednesday night at Hunt's Point Palace. Though the first dance of the association, little more could be asked for in the way of success. An entertainment consisting of the exhibition of various films, many of the players in which were in the boxes, a number of vaudeville acts, specialties by many of the players, and dancing in abundance comprised the programme. The grand march was led by King Baggot, who is becoming an adept at this sort of thing, and Gene Gauntier.

The officers of the Cinema Club and those who had charge of the arrangements for the affair follow:

John J. Wittman, president; Henry Feldman, vice-president; Louis S. Harris, secretary; John J. Mullaney, treasurer; Emanuel H. Lippman, trustee. The various committees which had charge of the dance were made up as follows:

Ball Committee—Harry Feldman, chairman; Hans Suckow, Louis S. Harris, Louis Canter, F. Goldfarb, Herman Pollak, James L. Deegan, Henry Cole, and John J. Mullaney.

Reception Committee—James L. Deegan, chairman; M. G. Kronacher, H. M. Gleich, J. Birnbaum, and J. J. Mullaney.

Programme Committee—H. Pollak, Henry Cole, and J. Birnbaum.

Entertainment Committee—Emanuel Lipman, chairman; Mr. Farrell, Philip L. Fleisher, J. Rothman, S. Strauch, and J. H. Hall.

Floor Committee—I. N. Vinigard, floor manager; H. Pollak, assistant floor manager; Victor Steiner, W. J. Lyons, Phil L. Fleisher; J. C. L. Becker, Mr. Marks, M. Carlos, and Charles Lowther.

Projection Committee—Theodore Solomon, chairman; J. J. Wittman, and H. Pollak.

STEINER AND MAHER WITHDRAW

William Steiner and J. H. Maher have sold out their interests and resigned from the management and directorship of the North American Film Corporation. This action has been taken because both men decide to devote their full energies to the Photo Drama motion Picture Company, which has met with unusual success as the producer of features.

ECLAIR TO MOVE

The necessity of having more room to handle the increase of Eclair business has forced that company to seek other quarters. The Eclair Company will shortly announce their removal to quarters situated in the heart of the film center.

THE TRAP

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AGAINST PAID CENSOR

New York City Investigator Says That Public Would Object

Raymond B. Fosdick, who as Commissioner of Accounts under Mayor Gaynor made a wide investigation of the motion picture theaters in New York city, in a recent address said that despite the agitation against the production of pictures dealing with the white slave traffic, he is opposed to a paid censor.

Mr. Fosdick said the National Board of Censorship has dealt successfully with nearly all pictures which might be considered objectionable, and that if it were made a more efficient fighting machine there would be no need for any other control.

"The temperament of the American people is such that they will not stand for the dictation of a paid censor such as exists in London, where the system is a farce and a failure. Suppose some censor put a ban on the tango, what an outcry there would be.

"But a voluntary board of censorship of moving pictures is both feasible and practicable, and if it were made up of men and women representative of the best interests of the community its decisions would be accepted without question and would be effective."

Among those who heard him were Dr. and Mrs. Simon Baruch and Mrs. Josephine Redding and Mrs. Mygat, who are members of the National Board of Censorship.

FIELDING "BEFORE" THE SCREEN

Romaine Fielding's first appearance "before" the screen was made recently at the opening of the new Queen Theater at Houston, Tex. Fielding has long been averse to making public appearances while appearing in films, but the management of the new theater, aided by many prominent citizens of Galveston, where his studio is now located, prevailed upon him to deliver a short speech on this occasion. Romaine Fielding is, by the way, meeting with the same co-operation in Galveston that has been granted him elsewhere. Last week he put on a court martial scene in which thirteen United States officers at Fort Crockett appear. The full routing of a military trial, with the officers playing their own roles, was gone through.

NOTES OF HELEN GARDNER PLAYERS

Samuel Howard, juvenile leading man with the Helen Gardner Players, has the distinction of being one of the original members of Miss Gardner's company. His clever work in Cleopatra won him much praise.

Roland Osborne, who is now in his second year with the Helen Gardner Picture Players, has a long list of character parts to his credit. Mr. Osborne comes from a theatrical family. His grandfather, Abe Osborne, was one of the best known managers twenty-five years ago. His father, Charles Osborne, up to his retirement three years ago, was one of the leading Western managers, while Mr. Osborne himself has had twenty-three years' experience. Now that he has joined the motion picture ranks, he devotes his time evenings and Sundays to lecturing on other pictures.

CHARLES ELDRIDGE, favorably known for his splendid work with the Vitagraph Company for several years, recently joined the Universal stock at their Imp studio.

"ABSINTHE"

(4 reels, Universal-Special)

This is our final reminder that King Baggot's biggest piece of work will be released Jan. 22nd. You have not a moment to lose in making all your advance preparations for advertising this big feature property. Get all your 1, 3 and 6-sheet posters on hand, ready for quick use and GO AFTER THE BUSINESS AS THOUGH YOU MEANT IT.

Release date, January 22nd

THE DANCES OF TODAY

1-Reel Dance Feature!

Just let your patrons know that they will see all the newest steps of the Turkey Trot, Tango, One-Step, Hesitation, Maxixe and other popular modern dances of the day in this film and they will pack your house to the doors. Take advantage of the dance craze. TREAT THIS ONE REEL SUBJECT LIKE A FEATURE FOR THAT'S EXACTLY WHAT IT IS!

Posed by Real Celebrities

Sebastian and Allen danced before our camera for this one-reel Victor feature.

Released January 28th

DON'T MISS "JUST KIDS"

The 2-reel Eclair-Universal release of January 26th, entitled "JUST KIDS" is charming beyond the power of words to describe. How the Eclair gathered such a troupe of clever kids to enact all the roles of this play is a mystery. But they did it and the result is simply great. Go after the matinee as well as the night crowds with this!

Universal Film Manufacturing Company
1600 Broadway Carl Laemmle, President

STUDIO GOSSIP

LOUISE GLAUM, playing leads at the Kalem Los Angeles studio, was recently the recipient of a two-column spread story in a Los Angeles paper that would turn the head of any but an extremely modest girl. Los Angeles is Miss Glaum's home city and the newspaper man went into ecstasies over the wonderful success the "native daughter" has achieved.

BEN WILSON brought his boy to the Edison studio last Wednesday. There was great excitement in the rush to congratulate him. The scene painter dropped his brush and carpenters stopped knocking to get a peep at the bairn. The girls thought the child looked like mother, but the men thought like father. Little Andy Clark happened along and settled the question by saying that the boy looked like the President and ought to be called Woodrow.

GEORGE LESSEY and Ben Wilson, in their respective cars, were presented with summonses one day last week and told by Motor Policeman Noonan to appear in court the following morning to answer charges of speeding. The magistrate let the Edison director and "Cleek" off with a slight fine.

CORA WILLIAMS, already celebrated as the snake charmer in Edison's Octavius series, lost a diamond from one of her rings while performing some calisthenics in one of Charles France's pictures last week. All the carpenters were put to work in tearing up the floor in search of the lost diamond, but it is still at large.

HARRY ETTINGE, the well-known Edison "heavy," was the victim of foul play last Saturday night. While riding in an elevated train he left a four-pound chicken in a seat alongside, and when he was about to leave the train he noticed the chicken had mysteriously disappeared.

THE INHABITANTS of Corning, N. Y., are just completely gone over their native son, Ben Wilson. The manager of one of the largest theaters in that town has written to the Edison studio for photographs of scenes in which Wilson appeared, stating that he will get the film and have a "Wilson night."

CHARLES M. SEAY, the Edison director, whose staging of Within the Enemy's Lines, the "Janitor" stories and the "Octavius" series, in which Barry O'Moore is starring, has caused much favorable comment, recently delivered a lecture at the Methodist Episcopal Church of Orange, N. J. His subject was the making of motion pictures. After the address Mr. Seay volunteered to answer any question which the audience might care to ask. To his amazement, nine-tenths of the question referred to the making of double exposures, fades and other illusions or tricks.

L. E. FRANCONI, former editor of Pathe's Weekly, has been seriously ill for a number of weeks of typhoid fever. He is now back on the job and has been placed in charge of the technical department of Pathe's Weekly.

HARRY MYERS, who recently ascended to the throne of directorship at the Lubin studio, is producing a film which deals with election life. Three hundred supers were engaged for the political parade and Earl Metcalfe was made captain of the supers' squad. Myers and Metcalfe are now under a throat specialist's care, according to Hugh D'Arcy.

JOSEPH SMILEY, of the Lubin force of directors, to get a realistic effect for his feature film The Windmill, by Norbert Lusk, purchased an old wooden house and burned it down to the ground. Clarence Elmer, Justina Huff, and Carrol Halloway are playing the principal roles.

MAUDE FEALEY, who has been successfully appearing as Thanhouser star, in addition to her acting, has contributed to the scenario field by writing The Runaway Princess and The Woman Pays, both of which are three-reel subjects.

CLARA KIMBALL YOUNG and L. Rogers Lytton, the well-known Vitagraph players, are both on the sick list. Miss Young has been confined to her home for almost a week. Mr. Lytton a short while ago left for the Bermudas.

LOIL STEWART, of the three Biograph babies, celebrated her fourth birthday yesterday.

FRED MACE must have his fighter! Now it's Leach Cross whom he's picked to fill the place of the late "Bull" Young, who succumbed to a knockout blow and set the reformers of California into a new frenzy about the prize ring. Leach is a careful gentleman who won't die and who may be depended upon for picture posing as long as there's money in it. So may Leach's whole family for that matter. Eddie Foy and his seven will tremble when Apollo's A Swell Dish comes out. For blame it if Leachie hasn't brought his home folks into that film and put them over immense! Not as many in the Cross family as in the Foy, of course, but what there are just burn with cleverness and—well, Leach wants you to see the film. Along with Cross, Director Mace has annexed Fred Horby. The latter isn't a fighter or anything uplifting. He's just an actor.

FRED VOSBURGH and Estelle Z. Allen, former leading people with the Kay-Bee and Broncho companies, have severed their connections with those companies. Mr. Vosburgh is playing leads with the Vitagraph company at Santa Monica. His first release will be a three-reel special.

PRINCESS ABBAKA LUXMI, widow of a Rajaputra prince, is the latest to swell the overcrowded ranks of London's motion picture actresses. When her husband died the princess decided to adopt a profession, as her religion forbade her to remarry.

E. C. H. HOSKINS, the personal representative of Lord Northcliffe, the proprietor of all the Harmsworth publications in England, was an interesting visitor at the Selig Chicago studios last week.

CLIFFORD BAUCE, leading man at the Selig Company's Chicago studio, has recovered from an attack of pneumonia and is busily engaged on a new play.

THOMAS S. NASH, general manager of the Edendale studio, at Los Angeles, Cal., for the Selig Polyscope Company, who has been connected with this organization since its beginning, is in Chicago on a business trip, accompanied by his wife.

JOHN ROBINSON, the son of the great circus man, whose name is as well known in connection with this line of entertainment as any man in the world, has been a visitor at the Selig Chicago plant for several days past, en route home from California to Cincinnati. One of Mr. Robinson's herd of elephants was utilized in The Adventures of Kathlyn. He claims that all the members of his elephantine family are so tractable that they are absolutely sure and stage-broke, and will feed from the hand and come at a whistle. It was much to his surprise that he learned of a panic in the botanical gardens of the Selig zoo, caused by the infant elephant that broke up the Durbar and smashed a lot of valuable trees and buildings, as a result of the stampede. Mr. Robinson went out for a few days, but stayed weeks, as he was so interested in the making of the pictures that he could not carry himself away.

ONE OF THE picturesque instances of the grand opera season was when Tom Mix, the champion cowboy of the Selig Company in Arizona, paid a visit to Carolina White, who created The Girl of the Golden West, in her dressing-room. The beautiful prima donna was very anxious to discuss ponies and the Wild West with this distinguished exponent of ranch technique, but Tom Mix simply huddled his six feet up in a corned and succumbed into a statue-like silence, with his eyes wide open, more fussed by the attentions of the most beautiful woman on the operatic stage than he ever had been by the savage antics of any outlaw bucking broncho or the frantic charges of the Texas long-horns.

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REVIEWS OF LICENSED FILMS

Colonel Heeza Liar's African Hunt (Pathe, Jan. 14).—J. R. Bray has manifested in the course of this picture that he is competent to keep an audience in roars of laughter with his clever conceptions which are presented in the film in the shape of animated drawings. No comedy recently presented on the motion picture screen has elicited more mirth from an audience than does this one. Colonel Heeza has the most wonderful experiences in the wilds of Africa. Perhaps the funniest one of all is that with the bear. The colonel mistakes the ears of the bear which protrude above a rock for a mammoth butterfly. His illusion is, however, soon dispelled, for Teddy is not only much annoyed at having a butterfly not thrown unceremoniously over his head, but was a persistent bear, and not until Colonel Heeza had stilled his angry passions with a few drops of whisky was it possible for the dignified hunter to make his descent from the branches of a tree in which he had been a prisoner. Split with The Seventeen-Mile Ride. M.

The Seventeen-Mile Ride (Pathe, Jan. 14).—The Seventeen-Mile Ride takes us along the picturesque coast of California for the given number of miles. In this picture are exhibited some of the most beautiful surf scenes that could be imagined. M.

The Real Miss Loveleigh (Essanay, Jan. 14).—An original idea has been used for the basis of this little comedy, in which Ruth Hennessy and Leo Whitney play the leads. Miss Loveleigh, the editor of the *Advice to the Lovesick* column in the town newspaper, happens to be of masculine gender. Little Miss Ruth falls in love with the editor of the double named hero, and the trouble of the story all starts from the finding of a letter in her lover's pocket in which the scribe has asked if she should commence her trousseau. A good deal of excellent comedy has been worked in to the situation which leads up to the climax. M.

Explosive "D" (Kalem, Jan. 24).—This picture has considerable interest in its make-up. Stronger plots of the same character have been filmed, however. The picture is throughout a display of good photography; the sets are artistic, and the action fairly consistent. It is a story of a foreign spy, who has, with a letter of introduction which presumedly has a forged signature, gained admission to the home of Colonel Frazier at Fort Brandon. The spy, in spite of the fact that Millie, the daughter of the colonel, has a sweetheart very much in evidence, manages to win her affection for himself. Alstyne, the spy, as a guest of the house is shown certain important plans, which he afterward steals. He is discovered in the act by Millie, who wrestles with him for the papers in vain. In the pursuit which now takes place Alstyne falls over a cliff and is killed. This last is an especially realistic piece of work. M.

At Last They Eat (Kalem, Jan. 23).—The idea which has been used for this picture is rather a good one and somewhat original. Two tramps arriving in a town in which tramps are tabooed meet with some strange experiences while applying for food at the various houses. At one house they are raised from the ground by hooks manipulated from indoors and transported to the back yard, from which they are glad to make their escape to the street. Again water is poured on them from above, and not until they have made negotiations with a theater man to appear on his stage, where they are deluged with vegetables, fruit, etc., for their bad acting, and they are able to get a mouthful to eat. Split with Unveiling the Pilgrim Fathers' Monument. M.

Unveiling the Pilgrim Fathers' Monument (Kalem, Jan. 23).—The scene of the unveiling of the Pilgrim Fathers' Monument takes place in Southampton, England. The monument is unveiled by W. H. Page, the American Ambassador. M.

How They Struck Oil (Biograph, Jan. 15).—This is a short farce-comedy in which the idea is clever rather than comical. It is a pleasing offering, but not one that will bring forth any great amount of hilarity from any one. It is moderately amusing. The focussing is sharp. The story deals with some motorists who are fooled by a farmer into buying land which they think contains oil. On the same length with Out-Blacked. P.

Out-Blacked (Biograph, Jan. 15).—On the same reel with How They Struck Oil. This is a short farce-comedy that deals with the attempts of an old maid—and not a good-looking one, either—to get married, and also brings a good number of laughs to the surface by showing exactly how much ransom a blackhand gang can extort for an old maid as above described. This is rather ridiculous, and the make-ups follow closely the spirit of the offering. P.

Concentration (Biograph, Jan. 12).—An excellent lesson might have been presented in this picture had not a few rather trivial or inconsistent things intervened to overshadow to a certain extent the strength of the plot. One or two items in the story have not been made clear to the casual observer; for instance, the tendency to ignite displayed by the paper used in the printing shop. The paper is shown to be easily ignited by the rays of the sun striking through glass or glancing off brass or steel. It is this circumstance that saves the copy of the plans of the invention which has been stolen and is about to be mailed by the rival printer of the town to the United States Patents Office. The story is of a widow and her two sons who are left with the business of the father incomplete in every respect on their hands. One of the sons, through concentration, is able to fulfill his father's mission, and complete the invention which he left but half-finished. The other son who has deserted and gone into the employ of the rival printer steals the plans and sells them for a sum of money and the promise of the pretty daughter of the printer in marriage. The young woman, however, proves to have a mind of her own, and it is she who is instrumental in clearing up the affair and getting the new set of plans away to the Patents Office. M.

The Tobacco Industry (Lubin, Jan. 12).—An interesting and instructive industrial picture, showing how the tobacco plant is cultivated, gleaned, and prepared for market. Split with Smiles of Fortune. M.

Smiles of Fortune (Lubin, Jan. 12).—This is a comedy which has no particularly new aspect, but at the same time interesting. The story has been written by Emmett Campbell Hall. In it an old man of means is beset by hopeful relatives, who are eventually disappointed after their many attentions to find that he is going to leave his fortune to a nephew whom he has never even seen. The nephew arriving, plus the smiling face that his uncle has requested he bring with him, he finds himself in bad repute, because of the fact that he has approached his sick bed with a foolish smirk in place of sorrowful sympathy. It is now that he sends for a niece whom he also has not seen, and who happens to be the fiancee of the despised nephew. Upon finding out the truth of circumstances, the old man decides to look on the sunny side, and all ends well. M.

The Right and the Wrong of It (Vitagraph, Jan. 12).—A drama in which E. K. Lincoln, Anita Stewart, Lactie Lee, and Harry T. Morey figure to good advantage. This story is an old one with a new twist. Elsie, a stenographer, decides to resign her position and marry John Maynard, a clerk in the same office. It is not long, however, before Elsie grows tired of being economical, and longs for the pretty things that she used to have when she herself was working. Acting on the impulse of the moment she goes to her former employer, and asks for her old position back, offering to work at a lower figure than before. She displays considerable heartlessness in this act, for the reason that a poor girl is discharged on her account. Her husband, disgusted with her, makes overtures to the other girl, suggesting that they both go away together and leave forever the woman who has made them all so unhappy. The atmosphere clears when it is discovered that a new life is shortly expected in the Maynard family, and the picture closes with the arrival of the wee baby Maynard. M.

Pathe's Weekly, No. 4 (Pathe, Jan. 12).—The most interesting item of this issue of the Weekly is the series of scenes illustrating of the tremendous storm that swept the Jersey coast. The scenes are taken in the vicinity of Seabright, evidently when the storm was at its height. Ski Jumping in Morits, Switzerland, is also of more than ordinary interest. At Tampa, Fla., we are shown the new Air Line from Tampa to St. Petersburg, Fla., a distance of twenty-two miles. It takes twenty-three minutes to make the trip, and the fare is $5. M.

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AT THE THANHOUSER BALL

Close to 700 Present at Gay Affair to Celebrate Fire Anniversary

C. J. Hite, president of the Thanhouser Company, had his ability as a host stretched to the limit at the ball held last week to celebrate the opening of the company's new studio, built to replace the one destroyed a year ago by fire. Close to seven hundred persons, from every rank in the motion picture game, braved the cold journey to the New Rochelle studio. To say that the "brave seven hundred" enjoyed themselves is putting it mildly.

James Cruze was chairman of the Reception Committee that met the guests at the New Rochelle station. His assistants were Billy Noel, Al. Mayo, Frank Grimmer, and Claude Beixas. Miss Jessie Bishop was in charge of the arrangements and others on the committee were David Thompson, Charles Gercke, Harry Benham, and Bert Adler. A pleasing and varied entertainment was given by the members of the Thanhouser company, Dave Thompson and Bert Adler acting as the announcers. Dancing was enjoyed until the early hours, a special train arranged for by Miss Jessie Bishop taking the New Yorkers back to the big city at 2.06.

The programme of the entertainment follows:

1. Mrs. Morgan Jones in violin selections, with Boyd Marshall at piano.
2. Film presenting leading Thanhouser players in bits from their best releases.
3. Alice Turner, girl comique, in songs.
4. Slides of C. J. Hite and the Thanhouser department heads.
5. Roy Hauck, boy comedian, in songs, accompanied by Boyd Marshall.
6. Thanhouser film, Coals of Fire.
7. The Thanhouser Twins, in dances and recitations.
8. The Thanhouser Illustrated Song, posed by Muriel Ostriche and Boyd Marshall, photographed by Carl Gregory, words by Claude Beixas, music by Sid Bracy, sung by Boyd Marshall, with Sid Bracy at the piano.
9. Harry Benham's own illustrated song, a burlesque by Harry Benham.
10. David Thompson in a monologue.
11. The Thanhouser Kid and little Leland Benham in songs and dances.

In the audience were players and officials from almost every prominent producing company around New York, including Gertrude McCoy, John Collins, Mr. and Mrs. Charles Seay, Mr. and Mrs. Charles Leesey, Dick Neil, Mr. and Mrs. William Barrett, Edison; Miss Mary Charleston, Sam Spedon, Vitagraph; William Russell, Albert Russell, Biograph; Irving Cummings, Pathe; Victor Naulty, New York Motion Picture Company; Mr. and Mrs. Paul Scardon, Eraie Fox, Mr. and Mrs. Carl LeVineas, Reliance; E. H. Sanders, Universal; Joe Farnham, All-Star; William Barry, Nicholas Power Company; Mr. and Mrs. William H. Peckham, Reel Life; Dr. William J. Ivory, J. E. Brulatour, Miss V. Johnson, Eastman; Mr. J. V. Ritchey, Mr. Worthy Butts, Greenwith Litho Comany; Mr. Brewer, Otis Litho Company; Frank C. Bangs, Mr. and Mrs. George Kerr, Mr. and Mrs. Peckham, Mrs. Edward McCall, Mr. and Mrs. J. C. Lieb, Mr. William Rising.

Congratulatory wires were received from John Bunny, Maurice Costello, Mr. and Mrs. James Young, Miss Lillian Walker, Tefft Johnson, Vitagraph; Anthony O'Sullivan, T. N. Heffron, Lawrence Marston, Madge Kirby, Alan Hale, Gertrude Robinson, Biograph; Walter Edwin, Ashley Miller, Gladys Hulette, Mr. and Mrs. Herbert Prior, Mary Fuller, Edison; Alice Joyce, Tom Moore, Phil Lang, Kalem; Earle Metcalfe, Lloyd B. Carleton, George Terwilliger, Ormi Hawley, Mr. and Mrs. Arthur D. Hibling, Lubin; Francis X. Bushman, Gilbert M. Anderson, Tipton Steck, Don Meany, Essanay; Kathlyn Williams, John Pribyl, Selig; Gwendolin Pates, Paul Panzer, Frank Powell, Jack Standing, Pathe; Harris Gordon, James Kirkwood, D. W. Griffith, Henry Walthall, Mar Marsh, Nora Phillips, Reliance; William Garwood, Phil Lonergan, Lucius Henderson, Francelia Billington, Majestic; Fred Mace, Marguerite Loveridge, Apollo; Vivian Rich, S. S. Hutchinson, R. R. Neblo, American; Tom Ince, Kessell and Banman, George Nicholls, Kay-Bee; Mack Sennett, Mabel Normand, Keystone; H. E. Aitken, Roy Aitken, W. C. Toomey, Clarence H. New, J. R. Freuler, Mutual Film Corporation; Mr. and Mrs. Carl Laemmle, J. C. Graham, King Baggot, Ethel Grandon, Frank Smith, Howard Crampton, Joe Brandt, Universal; Chester Beecroft, General Film.

The prominent Thanhouserites present were Mr. and Mrs. Charles J. Hite, Mr. and Mrs. Lloyd Lonergan, the full staff of directors, Marguerite Snow, Maude Fealey, Flos LaBadie, Mignon Anderson, Muriel Ostriche, Adele Bey, Lila Chester, Catherine Webb, Carey L. Hastings, Riley Chamberlain, Justus Barnes, Arthur Bower, Al. H. Moses, Jr., Henry Cronjager, William Zollinger, Theodore Heise, and Frank Zimmerman. Beribboned "Kewpie dolls" were the souvenirs.

MISS STOREY GOES WEST

Miss Edith Storey will within the next few weeks take her departure from the Vitagraph Eastern studios to the Western studios at Santa Monica, where she will remain for about three months. She has been especially chosen to take part in a drama of great intensity to be staged in Lower California, for which she is considered the most available and qualified person for the lead.

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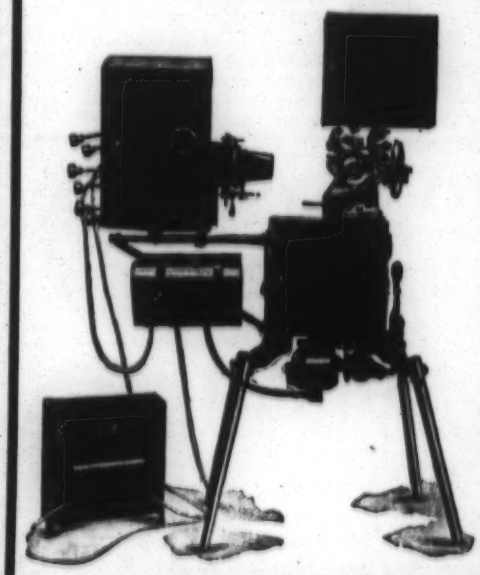

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DRASTIC PENN. RULES

State Board Formulates New Set of Rules or Motion Picture Theaters

Motion picture theaters in Pennsylvania are receiving a new set of rules and regulations for the conduct of their houses. The rules are compiled by the State Department of Labor and Industry.

All theaters must have two side aisles and one center aisle, each leading directly to an exit. All aisles must be not less than four feet wide. In addition to the main entrance and exit, there shall be at least ten feet of other exit space, with aisles leading directly to an outside alley, court, street or fireproof passage.

All seats must be fastened to the floor. They must be not less than eighteen inches from arm to arm and not less than thirty-two inches from back to back. No more than six seats will be permitted to intervene between any seat and the aisle. Heating plants will be separated from auditoriums by fire walls, and where living apartments are overhead they must be separated by fire walls.

Balconies will not be permitted on a lot less than twenty feet in width, and no balcony will be permitted to have a seating capacity of more than twenty-five per cent. of the entire seating capacity of the theater. The width of stairways leading to balconies shall not be less than six feet for fifty persons or less, and one foot wider for each additional fifty persons. Stairways from balconies will not be permitted to lead into the main auditorium, and must be equipped with handrails. Balconies must be equipped with at least one line of fire escape leading to the outside of the building.

Before the erection or adaptation of any building for use as a picture theater, blueprints in duplicate, showing all exits, passageways, aisles, stairs, fire escapes and the like, arrangement of seats, indicating the number of rows and the number of seats in a row and distance between rows; size of floor beams, walls, supports and the like; location and construction of picture machinery and lighting, and other complete details must be furnished the department. Picture machinery must be safeguarded in accordance with the acts of Assembly governing it.

GASTON BELL, ICE CHAMPION

Gaston Bell was the winner of the ice skating contest held last week by the Lubin Outdoor Sparts Club on the Schuylkill River running through the Lubin estate at Betzwood. George Terwilliger and Earl Metcalfe tied for second, with Lawrance McCloskey third. Bennie of Lubinville refereed the match. Many fancy stunts were performed on the ice by the players, Rosemary Theby and George Soule Spencer winning cheers when they executed the maxixe. After the contest the party were entertained at supper by Lilie Leslie and Norbert Lusk.

PATHÉ

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Released Saturday, February 21st

Trade Mark

REVIEWS OF FEATURE FILMS

"THE HOUR AND THE MAN"

Two-Reel Feature Made by the Essanay Company for Release on Jan. 9.

The Lawyer ..... Francis X. Bushman
His Worthless Brother ..... William Bailey
Alice Williams ..... Ruth Stonehouse
A Neighbor ..... Clara Smith

This is a two-reel drama that starts off smoothly with a selection of strong, vitally interesting scenes accompanied by clear photography. After that it grows a bit vague and relies upon the acquaintance with motion picture plots of a similar nature for the understanding. Before the end of the reel it has our interest at the breaking point again, and during the whole of the second reel we sit in breathless attention as one stirring scene after another holds us in living touch to this dramatic victory for the director and the author. It is a strong offering, well acted by all concerned, effectively staged by means of only the necessary scenes. These form a kind of a synopsis of the story, the director having wisely chosen to eliminate the more inessential ones which are usually resorted to. This play is filled with a subtle background of pathos. The scene in the court-room was soul-stirring in its believableness. The lawyer is asked by the court to defend the wife who is accused of murdering her husband. He does so, frees her, and only then discovers that the man she married was his own worthless brother, the latter having married under an assumed name. It is the child of his brother and a dawning love that determine him to marry the girl. F.

"INTO THE WILDERNESS"

Three-Reel Production by the Eclair Film Company. Released Feb. 4.

Agatha ..... Barbara Tennant
Mary Fitzmaurice ..... Julia Stuart
Gordon, her son ..... O. A. C. Lund
Howard, his classmate ..... J. Lindsey Hall

With a somewhat complicated plot this feature of three reels has not the appeal that it might have had if the thread of interest had been of greater strength. The story has directed its outcome toward the Canadian wilds, and has not the carrying power of some of the earlier Eclair productions on much the same subject. In it the characters have not been given sufficient opportunity for the display of dramatic pantomime; the situations being rather too shallow. And perhaps the sub-titles which are conversational and not effective have something to do with the atmosphere of crudeness that frequently asserts itself.

The story is of two young men who were pals at a military academy. These young men became enamored of the same young woman, and later in the story, because of her father's reprimand on the subject, she secretly marries one of them. A quarrel which takes place between the young men and in the course of which one of them is knocked unconscious, is the cause of the disappearance of both, each under the impression that he has done the other fatal injury. Both repair to the Canadian wilderness where Agatha follows in search of her husband. She is injured in a train wreck, loses her memory of the past, regains it again from a second shock, and awakens to find both young men beside her. At the close of the story the husband is shot, and Agatha and Gordon return to their native town. M.

"MARY MAGDALENE"

Three-Reel Production Presented by the A. M. Kennedy Features. Written and Produced by Arthur Maude.

Mary Magdalene ..... Constance Crawley
Canis Proculas ..... Arthur Maude
Syrius Superbus ..... William Nye
Judas Iscariot ..... Joe Harris

Perhaps no figure of history has been fraught with more interest than the personality of Mary Magdalene; and the connecting link with the Savior, the situations and associations surrounding the two have furnished material for more than one excellent story on the subject.

Arthur Maude has written a story around the circumstance in which he has succeeded in drawing the contrast between the two most important periods of the life of his heroine: that just previous to her meeting with Jesus of Nazareth, when sensual pleasure was the main pivot of her life, and the later period when her marvelous devotion, at least so it appears through the mist of the ages, filled her life with the beauty of a higher love and a mellowing sorrow of the bitterness of death.

Maeterlinck has, of course, gone a step further in his play written on the same subject; he has pictured the woman struggling to impress the less spiritual nature of man with an understanding of the vacuum separating the two loves of her woman's heart: he shows her between the two fires responding to the newer and greater call of the soul. On the contrary, although Maude has pictured her sorrow and devotion to the Master, he has made her lover, Canis, her willing collaborator in an attempt to bring influence to bear favorably for the release of Jesus. In Arthur Maude's version the betrayal of Jesus has its motive in jealousy, caused by the preference displayed by Mary Magdalene for Canis rather than for Judas Iscariot, who also loved Mary. We have nothing in Scripture to authenticate this view of the situation, and the liberty has no doubt been taken for the matter of lending color to the story.

Constance Crawley, as Mary Magdalene, is delightfully realistic. She plays with the abandon required in the impersonation of the character of a woman of many sides, as was Mary Magdalene. She is wonderfully graceful; she is sincere in the portrayal of every emotion; and it is also worthy of note that the loose white garments which have been hung from her shoulders in the latter portion of the story, emblematic probably of the purifying of her soul, have been draped with exquisite grace.

Although the picture is one of rare fineness, it is not without its faults; for instance, the role of Jesus has not been well cast, the make-up is not convincing, the hands always crossed in meekness on the breast and the eyes ever uplifted to heaven are points that could well have been rectified. An inconsistency which is rather glaring is to be found in the scene of the betrayal, an excellent scene with the elimination of one point: it will be noticed that, although Judas was supposed to be kissing Jesus in order to make clear His identity to the Roman soldiers, Jesus is at the same time already set apart by His costume, for He stands arrayed in white, while His sleeping companions are clothed in a somber hue of brown or black.

Arthur Maude, in the role of Canis, has done excellent work; his every move and expression is that of the artist. The cast is well balanced and the production, on the whole, is a work of art. The scenes in the vicinity of Gethsemane are perhaps the most attractive. There are others again which would have gained by deeper perspectives, such as that where the people are begging that Barabbas be released to them. M.

"THE ANGEL OF THE HOUSE"

Three-Reel Feature Made by the Gaumont Company. For Release Feb. 7.

Marie ..... Susanne Privat
Leonce, her father ..... M. Leonce Perret
Her Mother ..... Mlle. Le Bida
Blanche ..... Mlle. Le Bret
The Parson ..... M. Du Tertre

This is a three-reel offering conventional to the European subject of domestic infelicity. This occupies the whole of the first reel. Thereafter, the atmosphere of the offering changes abruptly, and the likeable child, Susanne Privat, monopolises the film to the almost total elimination of all the disagreeable features of the subject. Yes, it is another film of the little child who brings the parents together, but so clever is the acting of this little girl, so seemingly artless her demeanor before the camera, and so winning all her gestures, that this film will win the approval of every one through its child appeal. The objection will probably be raised by the plot-captious that the main issue of the story is slurred. Inasmuch as the plot is of a disagreeable nature, we are willing to allow it to be slurred in favor of such interesting material as the adventures of the child furnish. The acting of M. Du Tertre as the dominie was a fine piece of character work. The settings, mostly interiors this time, are all and more than one could ask of the expert's camera, and a director with an eye for beauty of background. The staging has made the most of the sequence of scenes to furnish an aid to the comprehension. As this latter subject, the acting was of the superior pantomime sort that brought out every mood of the action with clearness.

The story concerns the man who goes to another city to have a fling with a young lady. His wife finds out about the rendezvous and her grief awakens the suspicions and sympathies of the little daughter who follows her father to the place of meeting. Her detailed journey on the train, her meeting with the kindly parson, and her finding of the father, and her winning him back to his home, constitute the most of two reels, and is presented with manifold interest. The final reunion scene is made short. F.

"THE MASKED DANCER"

Two-Reel Feature Made by the Vitagraph Company, Under the Direction of Burton King, from the Scenario by W. A. Tremayne. Released Jan. 13.

Alice Martin ..... Myrtle Gonzales
Henry Martin ..... George A. Holt
Dolores, dancer ..... Beatrice Domingues
Alphonso Mexican lover ..... George Cooper
Pedro, Mexican ..... Karl Formes

This is a two-reel drama offering of Southern setting, and mostly Mexican characters that walk in an atmosphere essentially American. The principal atmosphere is contributed by the costumes and the make-up. The background at no time is true to the story. Also, it starts slowly and takes a long time to arouse the interest. The whole of the first reel is devoted to the slow development of situation, so that the second reel finds the play ready for the quick movement and sudden climax. The story is the whole thing. Not that it is exceptionally strong, but the characters are presented with such an air of sincerity that the offering before long grips the attention with a most believable hold. There is no essentially new development or insight into human nature offered here, yet the play manages to please throughout, after the rather difficult start. There are a number of difficult situations that are handled in a diffident and unsuggestive way by the director. At almost the critical point of the play—at a very dramatic moment—came a sub-title with something in it about "greasers." This at once shattered the realism at this point, and demonstrated well how important is the subject of appropriate explanations. The acting of George Holt as the man and Beatrice Domingues as the Spanish dancer, was the most commendable work in the cast that handles the different parts with skill.

The husband becomes infatuated with a Spanish dancer, and to win him back, the wife dresses as a dancer and goes masked to the same dance hall. A scuffle ensues and the wife is kidnapped. The husband learns the truth and goes to the rescue—and they make up after he frees her. F.

"DESTINIES FULFILLED"

Three-Reel Feature Manufactured by the American Company and Released on Jan. 12.

John Carr ..... Sidney Ayres
Rosemary, mountain girl ..... Vivian Rich
Pennington, Southerner ..... Jack Richardson
Lake, mountaineer ..... Jacques Jaccard
Storekeeper ..... Charles Morrison

This is a cleanly photographed drama which is a curious mixture of the melodramatic and an attempt at the psychological. It utilises the story within a story to pictorially give the history of the older characters in the play and to show the reason for their being what they are to-day. This is very well done, but too long for the length of the offering. This ended, the director proceeds to deal with the man who has lost his memory, and in a not very convincing bit of film restores him to a sound mind. After this comes the anti-climaxial and entirely superfluous part of the attempted shooting. Some of the timing of the different scenes is bad. We are translated from the country to the middle of the city and back again without the suggestion of a break in the film. The offering is a mixture of some of the worst points in filming together with some very commendable features. Some of the Western settings lent a great deal of interest to the action.

The story is about the elfish girl of the mountains who loves a stranger and goes away to marry him. The rival follows with her demented father, and in the ensuing struggle the father's memory returns. At the beginning of the film the storekeeper tells graphically the story of the girl and her father before they arrived at their present home. It does not bear a very intimate connection with the plot of the rest of the offering. The acting of Vivian Rich was highly commendable. F.

CURRENT PHOTO-PLAYS BY LUBIN AUTHORS

LAWRENCE S. McCLOSKEY — SCENARIO EDITOR
The Harmless One
The Scarf Pin
The Sea Eternal (2 Parts)

GEORGE W. TERWILLIGER
The Moth
The Inscription
A Servant of the Rich
Producing—Chas. Klein's The Daughters of Men—The Gamblers

CLAY M. GREENE
The Inspector's Story (2 Parts)
A Waif of the Desert (2 Parts)
Treasures on Earth (2 Parts)
Banty Tim

SHANNON FIFE
Just Cissy's Little Way
A Question of Right (2 Parts)
His Code of Honor

EPES WINTHROP SARGENT
A College Cupid
The Vagaries of Fate
Her Side-Show Sweetheart
Taming Terrible Ted

EMMETT CAMPBELL HALL
The Blinded Heart
The Pale of Prejudice
Before The Last Leaves Fall
The Battle of Shiloh (4 Parts).

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CURRENT PRODUCTIONS BY EDISON DIRECTORS

C. JAY WILLIAMS
The Manicure Girl
Falling in Love with Ines
Her Face Was Her Fortune
NEXT—A Lovely Senorita—Jan. 24

WALTER EDWIN
A Tudor Princess (2 Reels)
A Proposal from Mary
A Lonely Road
NEXT—The Perfect Truth—Jan. 31

GEORGE A. LESSEY
Peg o' the Movies
The Mystery of the Dover Express
The Witness to the Will
NEXT—The Mystery of the Talking Wire—Jan. 27

FEATURE FILMS

"OFFICER JOHN DONOVAN"

Two-Reel Vitagraph Production, Released Jan. 10. Written by Van Dyke Brooke and W. A. Tremayne, and Produced by Van Dyke Brooke.

Officer John Donovan ..... Van Dyke Brooke
Ted Donovan ..... Leo Delaney
Peggie ..... Norma Talmadge
Mrs. Mivens ..... Kate Price
Inspector ..... Anders Randolf

Officer John Donovan is a picture worth while. The production is a rare combination of pathos, daintiness, sensationalism, and true artistry. Van Dyke Brooke, playing the title-role, is sympathetic and intelligent. Norma Talmadge, whose opportunities are not out of the ordinary, is the sweet impulsive creature who makes the home of her adopted father, Officer John Donovan, the brightest place on earth for the old man. She wins the sympathy of the audience when, after Donovan is discharged from police duty on a pretext that he is too old, she persists in seeing the mayor, who is at the time investigating several charges of graft in the police system and otherwise, and emerges therefrom with the glad tidings that Donovan, in place of being discharged, is to be assigned to detective duty. The scene at police headquarters where, when he stands in line for what he expects to be his last roll-call, he is handed a verification of his new assignment, is one of the most impressive in the production.

Later, he is sent out on the case of a notorious crook, who has been caught and is being brought to town. It is expected that an attempt to rescue him will be made by some of his pals. The situation is covered by Donovan in a clever manner, for having scrutinised the appearance of the crook, he disguises himself to impersonate him perfectly, takes another auto with a head start of the one conveying the crook, and is rescued by the gang, while the chauffeur, who is a brother officer, is held up at pistol's point.

Meantime the wayward son of Donovan, who has not been heard of for several years, arrives home, and upon being told that his father has been away for a week and has not been heard from, he, too, starts out on a detective mission, but on the trail of a different person. The thrill of the picture comes when, in the den of the gang an item is discovered in the newspaper, telling of the death of the companion whom they believe they have rescued, and they pounce on Donovan, tear off his disguise, and a rough-house scene takes place that it would be difficult to excel. Here it is that father and son meet, and the son shot and wounded is conveyed to the home of his father, after the police, who have been notified by a note dropped by Donovan, have raided the place and rescued the Donovans. Leo Delaney has played the role of the son in a splendid manner. The story is closed prettily at the bedside of the wounded young man. M.

"TRAPPED"

Two-Reel Production by the Kalem Company. Released Jan. 19.

Nell, a girl of the slums ..... Marin Sais
Bob Lane, a young surgeon ..... Larry Peyton
Dan Brent, a crook ..... Paul C. Hurst

An interesting and sensational development has been given to the story in the present instance; but the fact that so old a theme has been used, one that has been repeated and repeated until one is heartily tired of it, is rather surprising when plenty of better and newer material must surely be at hand. Nevertheless, as already implied, the picture has been put up in such a manner as to make it thoroughly palatable. Marin Sais has done good work. The role intrusted to her is one of varied tones of color which she has shown herself capable of covering. Paul C. Hurst also elicits admiration for his typifying of the villain, always rather a thankless role except for the artistry which must be employed in the presentation of the character. Larry Peyton as the young surgeon makes a strong appeal; his work is exceptionally finished in outline.

In the story, Nell, a girl of the slums, determines to break away from the life which she has been forced to lead by her companion, Dan Brant, who is a crook and one of a notorious gang. The girl in her attempt to get away out of town is knocked down by an automobile. In the hospital where she is taken the young surgeon attending her falls in love with her. His proposal of marriage is at first refused by Nell because of her past life. But at last she consents, and from here on the picture presents its sensational side, where Brent enters her paradise, forces her to give him money, and eventually, having knocked Dr. Lane unconscious, he is drowned in the water tank of a locomotive which he boards in his attempt to elude his pursuers. M.

"THE FALSE BRIDE"

Three-Reel Feature Made by the Imp Company, Under the Direction of H. L. Solter. Scenario by Captain Peacocke. Released Jan. 30.

The Bridegroom ..... Matt Moore
The Bride ..... Florence Lawrence
Bud Shane, of the underworld ... John Steppe
The Butler ..... Darrel Standing

This is a three-reel film, the principal credit for which must be attributed to Captain Peacocke. The story is highly improbable, but above all it is extremely interesting and will furnish as pleasant and interesting three-quarters of an hour as it is possible to spend. The big idea of the play is that a woman of the underworld is substituted for the wife of the unconscious husband. Not unconscious in the medical sense, but in the mental sense. It seems improbable, no matter how much two women resembled each other in facial characteristics, that the husband could not instantly detect the difference in their personalities. And especially between two women who were used to such widely different spheres of life. Barring this great question, the film is as interesting as you will ever want to see. The situation gives the author chance to get a lot of dramatic interest and many stirring scenes out of the plot.

In presenting the play Mr. Solter has staged the whole film with a most comprehensible way, nor are there many subtitles necessary to mar the field of the pantomime. At the beginning there were too many cut-backs, and this fault was noticeable throughout the film, but to a minor degree. One of the fine points of the production was the double exposure. Miss Lawrence plays the dual role of the wife and the girl who takes her place. This has given the camera a chance to do some work in this line that has seldom been excelled.

The honors for acting go to Miss Lawrence, principally for her delineation of the two parts, into each of which she has put a somewhat different personality. Matt Moore and Darrel Standing deserve praise for their good work. The story is about the wife who was kidnapped and another woman of similar appearance substituted for her. Finally the wife escapes and the pretender is driven from the house. F.

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How Bobbie Called Her Bluff—Jan. 26

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IN FOUR REELS
Released January 29th

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Studios 213 W. 26th St., New York
ADOLPH ZUKOR, PRESIDENT — DANIEL FROHMAN, MAN. DIRECTOR

LICENSED FILM RELEASES

Monday, Jan. 26.

(Bio.) His Fireman's Conscience. Dr.
(Edison) The Lovely Senorita. Second of the Wood B. Webb Series. Com.
(Kalem) The Shadow of Guilt. Two parts. Dr.
(Lubin) The Windfall. Dr.
(Pathe'play) Pathe's Weekly, No. 8, 1914.
(Selig) The Adventures of Kathlyn. No. 3. The Temple of the Lion. Two parts. Dr.
(Vita.) The Return of Jack Bellew. Dr.

Tuesday, Jan. 27.

(Eclipse) Wrecked in Mid-Air. Two parts. Dr.
(Edison) The Mystery of the Talking Wire. Third of Clock Series. Dr.
(Ess.) The Testing Fire. Dr.
(Lubin) His Excellency. Dr.
(Pathe'play) A Two Family Affair. Com.
(Pathe'play) The Oasis of Gabes. Tunis. Sc.
(Selig) The Conspirators. Dr.
(Vita.) Pickles, Art, and Sauerkraut. Two parts. Dr.

Wednesday, Jan. 28.

(Edison) How Bobby Called Her Bluff. Com.
(Edison) The Call of the Footlights. Com.
(Kalem) The Masquerader. Two parts. Dr.
(Pathe'play) The Patched Adonis. Com.
(Selig) The Old vs. The New. Dr.
(Vita.) Scotland Forever. Com.

Thursday, Jan. 29.

(Bio.) Out of Sight, Out of Mind. Com.
(Bio.) Buy Wool. Com.
(Ess.) What Came to Bar "O." Com.
(Lubin) Treasure on Earth. Two parts. Dr.
(Melies) Batty Bill's Honeymoon. Com.
(Melies) Winky Willy and the Fisherman. Com.
(Pathe'play) Pathe's Weekly, No. 9, 1914.
(Pathe'play) The Power of Print. Two parts. Dr.
(Pathe'play) Seringapatam, Southern India. Sc.
(Selig) Bringing Up Hubby. Com.
(Vita.) The Little Buzler. Dr.

Friday, Jan. 30.

(Edison) The Silent Death. Two parts. Dr.
(Ess.) The Girl at the Curtain. Two parts. Com. Dr.
(Kalem) The Medicine Show at Stone Gulch. Com.
(Kalem) Making High Grade Paper. Ind.
(Lubin) An Unintentional Hero. Com.
(Lubin) A Stage Door Flirtation. Com.
(Selig) A Splendid Sacrifice. Dr.
(Vita.) The Lucky Elopement. Com.

Saturday, Jan. 31.

(Bio.) The Fallen Angel. Dr.
(Edison) The Perfect Truth. First of "Dolly of the Dailies" Series. Dr.
(Ess.) Broncho Billy and the Settler's Daughter. Dr.
(Kalem) Playing for a Fortune. Dr.
(Lubin) The Pale of Prejudice. Dr.
(Pathe'play) The Lunatic's Child. Two parts. Dr.
(Vita.) The Love of Tokiwa. Two parts. Dr.

UNIVERSAL FILM RELEASES

Sunday, Jan. 25.

(Crystal) The Shadow of a Crime. Dr.
(Eclair) An Enchanted Voice. Com.
(Eclair) He Does Not Care to Be Photographed. Com.
(Rex) The Leper's Coat. Dr.

Monday, Jan. 26.

(Victor) Dances of To-Day.
(Imp) A Doctor's Deceit. Two parts. Dr.
(Powers) The Saint and the Singer. Com.

Tuesday, Jan. 27.

(Gold Seal) One of the Bravest. Two parts. Dr.
(Crystal) Oh, You Puppy! Com.
(Crystal) His Vacation. Com.

Wednesday, Jan. 28.

(Nestor) The Wheel of Life. Dr.
(Joker) A Freak Temperance Wave. Com.
(Eclair) Just Kids. Two parts. Dr.
(Univ.) Animated Weekly, No. 99.

Thursday, Jan. 29.

(Imp) A Hot Finish. Com.
(Rex) From Father to Son. Two parts. Dr.
(Frontier) Slim and the Dynamiters. Com.

Friday, Jan. 30.

(Nestor) When Billy Proposed. Com.
(Powers) A Coincidental Bridegroom. Dr.
(Victor) The False Bride. Dr.

Saturday, Jan. 31.

(Joker) In the Year 2014. Com.
(Joker) Historic Bremen. Sc.
(Frontier) The Turning Point. Dr.
(101 Bison) The Mad Hermit. Three parts. Dr.

MUTUAL FILM RELEASES

Sunday, Jan. 25.

(Apollo) It's a Bear. Com.
(Maj.) No release.
(Than.) The Elevator Man. Com.

Monday, Jan. 26.

(Amer.) A Blowout at Santa Banana. Two parts. Com. Dr.
(Keystone) Double Crossed. Com.
(Rel.) Title not reported.

Tuesday, Jan. 27.

(Kay-Bee) For Her Brother's Sake. Dr.
(Maj.) Title not reported.
(Than.) Title not reported.

Wednesday, Jan. 28.

(Beauty) Title not reported.
(Broncho) Romance of Sunshine Alley. Dr.
(Mutual) Mutual Weekly, No. 57.
(Rel.) Title not reported.

Thursday, Jan. 29.

(Amer.) No release.
(Domino) Heart of a Woman. Three parts. Dr.
(Keystone) Little Billie's Triumphs. Com.
(Komic) Title not reported.

Friday, Jan. 30.

(Kay-Bee) Divorce. Two parts. Dr.
(Princess) Title not reported.
(Than.) Title not reported.

Saturday, Jan. 31.

(Amer.) Calamity Anne in Society. Com.
(Keystone) Mabel's Bare Escape. Com.
(Maj.) Title not reported.
(Rel.) Title not reported.

EXCLUSIVE SUPPLY RELEASES

Tuesday, Jan. 27.

(Gaumont) Calino as a Stage Prompter. Com.
(Gaumont) Excursion in Old Paris. Sc.

Thursday, Jan. 29.

(Gaumont) Miss America.

EDISON

THE PERFECT TRUTH

First of the **Dolly of the Dailies** Series of twelve stories written by Acton Davies, featuring Mary Fuller.

Released Saturday January 31st

Run it first and get the biggest money

COMING MULTIPLE REELS

***NECKLACE OF RAMESES
In Three Parts
One of the most remarkable films ever attempted, picturing the pursuit of notorious criminals from the United States through England, France, Italy and back to New York. "Diamond Mary" steals a necklace from a mummy in the New York Art Museum and with "English Jim" leads Detective Imbert a thrilling chase.
Released Friday, January 23rd

***THE SILENT DEATH
In Two Parts
Hidden in a tower, above the execution grounds and armed with a rifle equipped with a silencer, Jack saves his brother's life, preserves his plantation from a vicious native and, later on, kills the man as he is crawling toward him armed with a huge knife.
Released Friday, January 30th

COMING SINGLE REELS

*THE JANITOR'S FLIRTATION
(On the same reel)
OSTRICH FARMING, SOUTH AFRICA
Released Monday, January 19th

*THE MESSAGE OF THE SUN DIAL
A pathetic tale of love that was never told.
Released Tuesday, January 20th

**THE UNCANNY MR. GUMBLE
A caricature comes to life and haunts an artist.
Released Wednesday, January 21st

**UNITED IN DANGER
A story of the stage with a thrilling fire scene.
Released Saturday, January 24th

*THE LOVELY SENORITA
The second of Wood B. Wedd's sentimental experiences.
Released Monday, January 26th

**THE MYSTERY OF THE TALKING WIRE
Third mystery in the Chronicles of Clock.
Released Tuesday, January 27th

*HOW BOBBY CALLED HER BLUFF
Sister ceased to be a highbrow.
(On the same reel)
THE CALL OF THE FOOTLIGHTS
Released Wednesday, January 28th

*HOW THE EARTH WAS CARPETED
The story of the first pair of shoes.
Released Monday, February 2nd

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BIOGRAPH FILMS

FOR THE WEEK COMMENCING JANUARY 26th, 1914

MONDAY

HIS FIREMAN'S CONSCIENCE

His Greatest Opportunity for Vengeance is Made His Greatest Blessing

THURSDAY

BUY WOOL
and
OUT OF SIGHT, OUT OF MIND

Farce Comedies

SATURDAY

THE FALLEN ANGEL

The Dream Destroyed, the Reality Appears

BIOGRAPH COMPANY
NEW YORK

REVIEWS OF LICENSED FILMS

The Bartered Crown (Biograph, Jan. 10).—Here is a most attractive production. It has been daintily set; its sentiment is good, and there is not a crude moment in the action of the piece. The story is of a young girl named Mina, who with her little sister is turned out because she is not able to pay rent. Later we see her trying to make a living for them by selling the lace made by her own hands. There are some heartrending scenes in the picture where the little one is half-starved and ill, and Mina as a last resort when the doctor has ordered a brace for the leg of little sister offers to sell her beautiful hair. Her former landlord hastens to overhear her making the offer, and, stricken with remorse, offers to buy the hair, which, of course, he has no intention of cutting off. He proves a delightful benefactor, and the close of the story, when Mina has earned enough money over expenses to buy back her hair, is exquisitely pathetic, for in place of accepting the money for the hair he insists that Mina shall accompany her tresses and become his property, which she suddenly finds that she will be only too glad to do. M.

Snakeville's New Doctor (Essanay, Jan. 10).—It takes some time for the fact to sink in that the pretty young woman, Marguerite Clayton, in real life is the doctor referred to in the title. Nevertheless, that is the fact, and it is, indeed, a pleasure for the ruralnecked and other susceptible individuals of the story to fall sick, in order that they may feel her soft hand brushed soothingly across their brows. There has been some good comedy worked into the picture, and it remains for Broncho Billy to carry off the girl, for be it known he is the only one in the story who succeeds in manufacturing a genuine case of illness, and even his is an accident. M.

When the Doctors Failed (Lubin, Jan. 10).—When the Doctors Failed built on an old theme is fraught with excellent situations for the display of comedy. It is another case of the husband wanting to get away to the club, and the wife interfering. As a last resort he drops a note out the window to one of his pals, telling him to pretend to burglarize the house, which he does. Then husband pretends that he is shot, and the same man who burglarized the house, satchel in hand, responds to the wife's call for a doctor. He reveals the fact that three more doctors will be required to perform the necessary operation, and this opens up the opportunity for a game of cards in the room set apart for the operation. The wife discovers the deception, and woe betides the offenders. Split with Married Men. M.

Down Lone Gap Way (Pathe, Jan. 18).—This is a one-reel drama of the Western hold-up style, but the real surprise comes with the last subtitle, where the producers have cut away from the conventional with a surprising departure. The offering is scenically satisfactory, and the acting is of the most understandable kind. The plot, while constructed for its dramatic possibilities, is highly improbable throughout. It is one of the "routine" Westerns which a company feels bound to produce every so often. There is also a disregard for details at a number of points. The squaw man turns bandit, and happens upon the stagecoach in which is his uncle from the East. The robbers are foiled, and then follows a very realistic and scenically appropriate chase. When the sheriff's arrive at his house after the pursuit, he decides to surrender, although he has an alibi, and this is the surprising part of the story. Douglass Gerrard, George Gebhardt, George Champion, and Red Wing comprise the cast. F.

The Hand That Rocks the Cradle (Essanay, Jan. 13).—This is a one-reel drama with the well-known stock company, including Richard C. Travers, Ruth Stonehouse, E. H. Calvert, and Harry Mainhall. As usual with this cast they do exceedingly well with their parts, but in this instance there is very little opportunity for dramatic triumph in any of the scenes. The director has not presented the film in the most artistic manner possible as to settings and details of staging that tend for realism. The plot is of the kind that spoils its own dramatic scene through weakness of construction, and has the further drawback of not possessing any pleasing characters, except a woman, and the part that she plays tells us that the hand that rocks the cradle can also reprove the hand that descends in vicinconvincing, or we presume any other means that will preserve the integrity of her domestic idyl. Altogether, the story is one of those unfortunate kind that fail to arouse our interest or enlist the sympathy. The woman suspects that her husband is about to sell government secrets, and does not hesitate to steal the documents, so that she can protect herself and baby. The husband, when he no longer has the papers, has not the least hesitation in refusing to give them to the men who were trying to buy them. Then he goes home, being congratulated on the way by a secret service man who had suspected his designs. F.

The Inscription (Lubin, Jan. 13).—This is the story of the young man who went away to win his fortune, and on returning finds the girl married to another man, and as climax displaying a little shirt or pantaloons as symbolic of an approaching event—whereupon the husband and the successful lover fall upon their reverential knees. You know this kind of an offering well. You have seen it many times before, more or less disguised, but this offering comes without much make-up, and we readily relegate it to its kin brothers. This is waving the "bloody" shirt before the infuriated eyes of the seeker of originality. The costuming could have been better in several of the scenes. The photography was remarkably indistinct at times, and the acting was nothing exceptional. Edgar Jones staged the production from the manuscript by George Terwilliger. Edgar Jones, Louise Huff, George Hartnell, Jr., and James Daly are the principals. F.

Angel Paradise (Selig, Jan. 13).—This is an offering in the pictorial story form which an old club man tells in one reel to his fellow club men, and as the big story of his life we do not think much of it. It is not interesting except in the scene where the little girl comes into the saloon and converts all the drunken men. The manuscript is by Edwin Hunt, and the play was staged by M. Farnum. The story is disconnected and fails to win the sympathy. There are a number of flagrant flaws in the construction and direction. On the other hand it is novel, but the novelty itself is not enough to atone for its other faults. There is no suspense whatever in the film. William Wolcott, Carl Dalderichs, George Pagi, Frances Hayless, and, best of all, Baby Turner take the principal parts. The Western town is drunk as usual when the innocent little girl wanders into the sanctity of the said saloon and immediately wins all the men from drink and causes them instantaneously to rename the town in her honor. F.

FIVE-A-WEEK ESSANAY

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"THE GIRL AT THE CURTAIN"

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Released Tuesday, January 27th

"THE TESTING FIRE"

A drama of love and a man's fickleness that almost caused a broken heart. Irene Warfield, Richard C. Travers and Lillian Drew featured.

Released Wednesday, January 28th

"NEARLY MARRIED"

An excellent comedy-drama in which a loving couple are nearly married. Bryant Washburn and Ruth Stonehouse featured.

Released Thursday, January 29th

"WHAT CAME TO BAR Q"

A new and novel Western comedy with laughs galore. A positive feature.

Released Saturday, January 31st

"BRONCHO BILLY AND THE SETTLER'S DAUGHTER"

A thrilling and exciting Western drama with MR. G. M. ANDERSON, assisted by Marguerite Clayton.

COMING FRIDAY, FEBRUARY 6th

"THE GRIP OF CIRCUMSTANCE"

(In Two Parts)

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